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Theodore Presser

MUSIC.

PRICE SHEET FORM.

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VOL. XI.

THE ETUD

PHILADELPHIA, PA., FEBRUARY, 18

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THEODORE PRESSE

1704 Chestnut St., Phil

Musical Items.

HOME.

HAWAII is to be represented at the World her famous band.

MADAME MARCHESI, the great teacher of v is about to visit America.

JULIUS EICHBERG, of Boston, died Jannar was born in Dusseldorf, 1824.

A LECTURE recital on the works of Beet given by I. V. Flagler at Ithaca.

MRS. FANNIE BLOOMFIELD-ZEISLER gave recital at Memphis in December.

THE advance sale of the four Paderewski to Monday, December 19, was $12,000.

SOME of Robert Goldbeck's orchestral w given in Berlin under the direction of Meyde

THE Dudley Buck Quartette gave a concer full house in aid of the Mechanics' Associati York.

PADEREWSKI has taken a great fancy McDowell, of Boston, and has been outspo praise.

THE State of New York is making a re resident musicians, both men and women, f lumbian Exposition.

PADEREWSKI has begun his second Americ bids fair to be as successful both musically cially as last season.

THE annual performance of the "Messiah by the Oratorio Society of New York, W rosch, conductor, December 30.

A SECOND Russian folk-song concert was Russian Choir at the Music Hall, New Yor E. Krehbiel gave an explanatory lecture.

BE THOROUGH.

BY E. E. SOUTHWORTH.

It has been found by one of the most eminent musicians and scholars of the country, and statistics have proved, that only five per cent. of all piano pupils coming under the instruction of the forsmost pianists and teachers of the land, were properly prepared.

If this is true in piano training, then it would be but natural to suppose that the same condition of things exists with the instruction upon other instruments, not even excepting the voice. Let us try to find some of the causes that are likely to be followed by this deplorable showing.

Overcrowding of pupils one fast upon another, the necessary hurry through the lessons, stopping at times with only vague ideas in the minds of the pupils as to how the practice should be carried out, dismissing them with never a thought of their needs or line of work till their next appearance, is doubtless at the root of much inefficient training.

Another cause that might be found in some cases is faithlessness or insincerity; this may arise from want of talent on the part of the pupil as well as a complete lack of any knowledge possessed by the parents as to the requisite time required to become proficient, coupled with the thought that a few show pieces is all that is wanted.

The temptation to deceive at such times can only be thrown off when the teacher is able to riss shove all sordid notions of gain, and he honest with himself and true to his vocation.

Another source of more or less difficulty springs from the fact that in this country, unlike European countries, especially Germany, music is apt to be looked upon not as any other art, although I think the idea is dying ont, but rather as a mers pastime, a means only of recreation.

Hence arises that spirit of apathy and indifference to all surroundings, to be found on the part of not a few fine artists and teachers who are, not from choice, forced into the smaller cities and towns of the country to earn their daily bread.

It has been said that avarice is one of the greatest sins, and yet I think yon will agree with me in feeling that every successful teacher, every teacher whose hours are full, who is successful as the world connts success, is not always actuated by an inordinate love of gain. May he not rather be prompted by a spirit of envy, that besetting of all sins to the musician, toward his colleagues lest a talented applicant might escape. This feeling of envy asserts itself in various ways, but the ons to he most guarded against is the temptation to receive pupils in ench numbers as to leave no time for recreation and the holding of the nerve force intact, no time for concerts, no desire for advancement, to say nothing of practice and study necessary to keep abreast of the times.

There is likely to follow also a retrograde movement among these people who generally consider themselves so superior to their humble co-laborers, the desire to rise higher in their chosen profession, to daily improve their God-given talent, is lost in the thonght that their efforts as artists may fall upon unappreciative ears. Hence the expression heard at times not infrequently from the lips of these very artists that, "anything is good enongh," when rainy or otherwise had weather prevented the presence of a large congregation at a church service, or a full house at a concert, as if the faithfnl few were to be held accountable for the bad weather, and therefore, because of the lack of inspiration from large hodies, not entitled to even a fair retnrn for their efforts in coming out, to say nothing of their money. Other points of consideration bearing directly or indirectly upon the question of foundational instruction might be mentioned, such as irregularity in meeting appointments, apparent indifference to the work in hand, which is snre to he followed by carelessness in a like degree by the pupil, the failnrs to create any real genuine enthusiasm or love for the work. Who can say that these are not a few of the signs pointing in the direction of superficiality along the lines of our noble art.

What is the conrse to be pursned to bring about a change looking toward a higher degree of perfection in fundamental training?

To whom are we to look for this advance, if not to the goodly number of men and women who know the value of trifles and their outcome, and who are by nature and years of special training prepared for the work.

Even outside the larger art centres there are few cities in which cannot he found ons or more musicians who have enjoyed the advantages of training under the best masters in this country, as well as in Europe.

In commercial, as well as in professional life the successful man is the man who is most thorongh in the little details of his business or profession. Thoroughness is the bed-rock upon which he stands through all the hurry of modern life. It is this base upon which he finally rears his fortune. The same is true in the life of every professional musician. Without close and careful attention to the little art signs as they coms to the surface from time to time, cultivating and drawing out all that is good and beautiful, no teacher into whose hands a germ of talent may fall can hope to succeed.

Yon are doubtless familiar with the old saying, "Trifles make perfection and perfection is no trifle." And yet, how many of us carry into our daily life the full significance of its meaning. Fellow teachers, are we all giving our best efforts to all pupils, at all times, and under all circumstances. Are we taking care of our moments of leisure in such manner that with the coming of each morning we may go forth with minds fresh, and hodies strengthened by sufficient amount of rest and recreation? Are we always actuated hy the very best motives? Are we ever ready to enconrage and assist, with no thought of self, all who are standing timidly npon the threshold of their musicl career; to aid by word or deed our fellow workers in distress; to rise above all petty jealousies and labor for the good of our beloved art; to have hearts full of that most blessed of all attributes, charity toward all men and especially to those in our own ranks; to be sober, honest, sincere, and above all earnest men and women, for without earnestness there can he no thoroughness.

I am well aware that I have advanced no new ideas, no new theories in practice or study.

I hope, however, I shall have been successful in inciting even one of my co-laborers into a more earnest care of the trifles.

THE BENEFITS OF SIDE STUDIES AND READING.

BY W. H. PONTIUS.

It is to be regretted that students of music care so little for its history and the philosophy of the art. Much of this apparent lack of appreciation is to be attributed to the teacher. Clearly, then, it becomes a part of our duty as instructors, to impress the pupil's mind with the importance and value of historical and philosophical research.

A technical knowledge of the art is essential, but this alone will not make the artist. In most colleges and conservatories classes in these branches are provided, and the pupils are required to attend them. Besides the classes, there are frequent lectures upon these and kindred topics, which offer excellent means for the acquisition of knowledge that is so helpful in moulding and completing a well-rounded, well-balanced musical mind. But the majority of musical students in this country are not to be found in the conservatory or college. They are pursuing their studies with private teachers, and, as a rule, take only such studies as they think are adapted to the requirements of their natural gifts. They do not realize the benefits to be derived from side studies, such as history, biography, theory, and musical literature.

I am sure that all capable teachers recognize the truth of these statements; I am, however, just as sure that all teachers do not, for some unaccountable reason, encourage their pupils to take up these helpful side studies.

Musical magazines and journals are great educators—it is not necessary to dwell npon this point, as it is admitted by all thinking persons. There are many excellent music journals published throughout this growing musical country, and there are multitudes of readers; but, on the other hand, there is a vast army of music students who never see a jonrnal, much less read one. These arguments are not made in the interest of any special paper or publisher, but simply to call attention to stubborn facts, the correction of which lies within the realm of the teacher.

Does it belittle a teacher to receive subscriptions from his pupils for a music journal? Is it beneath his dignity to plainly inform his classes that the reading of journal articles is a necessity to art students, and that he will be pleased to receive and forward their snbscriptions? Emphatically, I say, no! The teacher is in duty hound to do everything possihls for the advancement of his pupils, and this is most certainly one of the means. If you would aronse and increase the interest of your student in his work, secure his subscription for some live and progressive paper, and see that he reads it. Talk with him on current topics, and discuss the leading points of some of the more interesting articles. Follow this course and be convinced that it is the direct route to more extended studies in the branches heretofore mentioned. These suggestions are made wholly in the interest of the pupil and for his benefit, hut there is another side to the subject. If the pupil is encouraged and induced to read, he profits thereby, and becomes more and more interested in his studies. This being the case, is it not reasonable to expect that he will continue his lessons for a longer time, and receive more benefit from them, and he better satisfied with his own efforts and the teacher's instruction? These remarks could well he carried a point further. The study and practice of music is almost illimitable in its demands upon the student's time, and often too little attention is given to other departments of culture. The thorough musician is not learned in his art alone, but is well-stocked with a fund of general information. The limit of this article forbids the complete development of this line of thought.

To recapitulate: Teachers should *demand* that their pupils give earnest and conscientious attention to such reading and side studies as are herein mentioned. In this way will the best results be obtained, and music will in reality become an educational study, worthy of a place in the curriculum of any college or university in the land.

TONE PRODUCTION.

BY PERLEE V. JERVIS.

The absolute essential in the prodnction of a beautiful tone is a completely relaxed condition of the muscles of the hand and arm from the shoulder joint to the finger tips. In cantabile passages where a singing tone is required, the keys must be *pressed*, not *struck*.

The pupil will more quickly acquire this pressure tonch if the teacher insist that the finger rests upon the key before the pressure is applied, and also that the finger must not be permitted to rise in the slightest degree after the key has been felt. Of course this necessitates extremely *slow* practice, but in no other way can the tendency of the finger to strike be overcome. An absolutely pure and sparkling tone in rapid passage work is only possible when the strings are damped at precisely the proper moment. This necessitates a quick raising of the finger after the key has been struck, and facility in establishing this exact action of the fingers can be acquired in no way so quickly as by daily practice on the Virgil Practice Clavier. The writer's former practice was to teach the pressure tonch from the very beginning of the pupil's study, bnt a year's experience with the practice clavier has convinced him that such a proceeding is extremely illogical. In order to secure the complete relaxation of the muscles spoken of above, the writer has found that at first the idea of any pressure whatever must be totally eliminated from the pupil's mind. After the necessary lightness and relaxation of the hand have been secured, the pressure follows naturally, while the "devitalized" state of ths muscles is easily maintained.

FLOTSAM AND JETSAM.

AS CAST UP BY VARIOUS FOREIGN MUSICAL PUBLI

[In view of the fact that a large number of our reade see any foreign musical publications, and that there masters of criticism, news, discussion, and anecdote which of attention, we propose to present, in a short, chatty,— educational form, any items which may interest our Ed. ETUDE.]

In reference to one whose almost phenomena has placed his name upon the tongues of mus the world over, the *London Musical Standa* leading article under the caption of "Why Ma Successful," makes some very truthful statemen

It holds that his success is not due so mu inherent dramatic fire as to the *form* in which is written, and the circumstances of the time appeared upon the musical horizon. It goes o that the public had long ontgrown the string which went by ths name of opera. The publi drama allied to music.

Wagner, being beyond the mental grasp of age opera-goer, Mascagni's opera came as a gol between his (Wagner's) works and the weakness old Italian opera.

The old opera is dead because it was not art. It served its purpose and had its day.

Mascagni's uniting dramatic music with situations produces a more complete work of his success, therefors, is a straw which shows w the wind blows.

* * * *

The same jonrnal advocates the omissio "repeats" in symphonies. We understand the of the repeat in the sonata is also advocated.

The argument is that as the sonata is deriv dance form, it is but natural that some charact its origin should cling to it, and that while in a ate dance it is but proper that there should be to the original rhythm, in a sonata snch a unnecessary and therefore inartistic.

* * * *

Anent the coming of Paderewski, it may in readers to know that at a recent concert in L audience refused to go at the end of a long but insisted upon bringing him back to play pieces. Great as the admiration for his powers may be, such demands are to be classe inconsiderate—or worse—selfishness.

* * * *

In an article in *Musical Opinion*, "On the Complexions of Keys," this snpposed comp denied, and the notion has arisen chiefly from pass of the varions voices and instruments; p imperfections in musical instruments, and the properties of the rooms in which they are pla from incomplete cultivation of the power recognizing musical sonnds. Differences in add to or lessen the brightness and boldness and hy reason of a higher pitch certain keys a with an inherent quality which rightfully belo pitch. Thns the same melody sung in the key of G will be more sorrowful than when s key of A flat, which is supposed to "love its

Rooms of different dimensions will augmen sounds. So-called key complexions will be a the size of the room.

If a certain key complexion be discovered o move the instrument into a smaller room, probability, the key will find its complexion c

Irregularities of tone in instruments, tunes among other reasons, are given as canses for lence of the notion.

In conclnsion the author says:—

"Here are a few nnts for 'key complex crack. Will sharpening the key of D (the keys), by bringing it nearer to E flat, mak beautiful and mellow? Will flattening the flat (the heantiful, mellow key), by bringing D, make it bolder? Will sharpening the (bright key), by bringing it nearer to A fl sorrowful, and will it love its sorrow? Wil

A CONCISE CHRONOLOGICAL HISTORY OF THE CHIEF MUSICIANS AND MUSICAL EVENTS FROM A. D. 1380-1885.

BY C. E. LOWE.

DATE.	
1761	Johann Ludwig Dussek, b. Bohemia. Wrote several well-known Pianoforte pieces.
1762	First performance of Gluck's "Orfeo."
1763	Etienne Henri Mehul, b. France. Wrote the Opera "Joseph" and other works.
1764	Daniel Steibelt, b. Berlin. Composer of Pianoforte Music.
	Jean Philippe Ramesu, d. Paris.
1765	Friedrich Heinh. Himmel, b. Saxony. Composed several Operas.
1766	Samuel Wesley, b. Bristol. A writer of Anthems and other works.
	Rudolphe Kreutzer, b. Versailles. Celebrated Violinist and Composer for the Violin.
	First German musical periodical published.
1767	Thomas Attwood, b. London. Wrote Anthems and other Church Music.
	Bernhard Romberg, b. Oldenbourg. Distinguished Violoncellist and Composer.
	Andreas Romberg, b. Munster. Wrote Cantatas, Operas, and Symphonies.
	Nicolo Porpora, d. Rome.
	First performance of Gluck's "Alceste."
1768	First Birmingham Musical Festival.
1770	Ludwig van Beethoven, b. Boun. The greatest of all musical composers.
	First Musical Festival at Norwich.
1771	Pierre Bailliot, b. Paris. Celebrated Violinist and Composer for the Violin.
	Johann Bapt ist Cramer, b. Mannheim. Professor, Pianist, and writer of splendid Pianoforte studies.
	Giuseppe Tartini, d. Padua.
1774	Pierre Rode, b. Bordeaux. Celebrated Violinist and Composer for the Violin.
	John Braham, b. London. Distinguished Vocalist; wrote "The Death of Nelson," etc.
	First performance of Gluck's "Iphigenia in Aulis."
	Dibdin's "Waterman" first produced.
1776	François Adrian Boieldieu, b. Rouen. Wrote "La Dame Blanche" and other Operas.
	Dr. William Crotch, b. Norwich. Wrote Oratorios, Motetts, and a treatise on "Harmony."
	Manuel Garcia, b. Seville. Distinguished Operatic Singer.
	First Concert at the Hanover Square Rooms.
1777	"Gluckists *vs.* Piccinnists" at Paris.
	First performance of Gluck's "Armide."
1778	Johann Nepomuk Hummel, b. Presburg. Celebrated Pianist and Composer.
	Dr. Thomas Arne, d. London.
	Dr. William Boyce, d. London.
	Piccinni's "Roland" produced.
1779	First performance of Gluck's "Iphigenia in Auris."
1780	Thomas Moore, b. Dublin. Celebrated for his Irish Melodies.
	Piccinni's "Atys" produced.
1781	Anton Diabelli, b. Salzburg. Wrote some good pieces for the Pianoforte.
	The "Gewandhaus Concert Hall," Leipzig, opened.
	Piccinni's "Iphigenia" produced.
1782	John Field, b. Dublin. Great Pianist; one of the first to write "Nocturnes."
	Daniel Fran. Esprit Auber, b. Normandy. Wrote "Fra Diavolo," "Masaniello," and other Operas.
	Conradin Kreutzer, b. Baden. Composer of several Operas and Masses.
1783	Johann Adolph Hasse, d. Venice.
	Piccinni's "Didon" produced.
1784	François Joseph Fétis, b. Belgium. Distinguished writer on Musical History.
	Ludwig Spohr, b. Brunswick. Celebrated Violinist and Composer.
	Friedrich Kalkbrenner, b. Berlin. Pianist and Composer.
	Gasparo Spontini, b. Ancona. Wrote "La Vestale" and many other Operas.
	Nicolo Paganini, b. Genoa. The greatest Violinist who has ever lived.
	Ferdinand Ries, b. Bonn. A distinguished pupil of Beethoven's.
	George Onslow, b. France. Composer of Sonatas and other works.
	Giambattist Martini, d. Bologna.
	Great Händel Centenary Festival in England.
	First Liverpool Musical Festival.
1785	First performance of Mozart's "Figaro."
1786	Sir Henry Rowley Bishop, b. London. Wrote several English Operas and Songs, "Home, Sweet Home," etc.

* b. born. † d, died.

(*To be Continued.*)

[For THE ETUDE.]

A REVOLUTION IN THE TEACHING OF FUGUE.

BY RIDLEY PRENTICE.

A most remarkable series of books, written by Mr. Ebenezer Prout, has been for some time in course of publication. Four volumes are already issued, treating respectively of Harmony, Counterpoint, Double Counterpoint and Canon, Fugue; other volumes are to follow. In all of them the old ideas are presented with remarkable freshness and fulness, while new ideas arrest at once the attention and awaken the interest alike of student and teacher. This is specially the case in the volume on Fugue; the new ideas amounting indeed to a complete revolution, and seeming to upset entirely many of the orthodox rules which have been received unquestioningly by all musicians, to whatever school they may belong. As the work is, perhaps, not yet widely known in America, your readers may be interested by a short sketch of some of its more remarkable features.

First of all, it must be premised that Mr. Prout does not come before us with any new theories of his own which he desires to set up in place of those now accepted. His plan is very simple and apparently sound. He asserts (1) Theory must agree with practice; (2) Bach is the greatest fugue-writer that ever lived; (3) therefore, any rules which are contrary to Bach's *habitual* practice are false and utterly without foundation. Will any musician be bold enough to combat either of these assertions? When, however, we discover where this argument leads us, the result is startling and somewhat discomposing to old-fashioned musicians. In Mr. Prout's own words: "The question before us is: To what extent do the laws of the old theorists relating to fugue require to be modified or supplemented in order to make them conform to Bach's practice; and what deductions can be drawn from the analysis of his works to guide the student in fugal composition?"

It would be impossible, in a short article like the present, to deal satisfactorily with the whole book; a better idea of our author's method will be gained by confining our attention to one or two points. And first, let us take that *pons asinorum* of fugue students—the answer. Which of us does not remember the agonies endured in student days in trying to unravel the two-fold mystery as to when an answer should be tonal, and where the change should be made? Who among us would not have hailed with delight the three simple rules enunciated by Mr. Prout? (1) The tonal answer is never necessary for any subject which does not modulate between tonic and dominant keys, though sometimes preferable when the subject begins with a leap between tonic and dominant. (2) In general, a subject in the tonic should be answered in the dominant; but if in the subject much prominence is given to dominant harmony, the answer may (not 'must') be in the subdominant. (3) When there is a modulation between tonic and dominant keys, consider it to be made as soon as possible." Now for the facts on which these rules are founded, premising that the three authorities who furnished the foundations on which nearly all teaching of fugue rests are Fux, Marpure, and Kirnberger (Cherubini and Albrechtsberger adopting their principles), whose works were published in the beginning or middle of the 18th century, a period at which Bach's compositions were scarcely known. The result is that our orthodox rules are far too much influenced by considerations appertaining to the old *modes*—with their distinction of authentic and plagal—and it is not to be wondered at that some of them are directly opposed to the teaching and practice of Bach.

An accepted rule is, that if the subject is in the key of the tonic, the answer is in the key of the dominant; but Mr. Prout gives us numerous instances of an answer in the key of the *subdominant*. As an introduction to this he gives examples from Bach's Suite in F and Handel's "Samson," where the subject is in the key of the dominant, and the answer in that of the tonic; the latter being, therefore, at the interval of a fifth below (or fourth above) the former, instead of a fifth above, as usual. Examples from Bach, Beethoven, Schumann, and Mendelssohn then show us that, by an extension of this principle, a subject in the key of the tonic, but consisting largely of dominant harmony, is answered sometimes in the subdominant, because this enables dominant to be answered by tonic harmonies.

We all know that the leap between tonic and dominant at the beginning of a fugue subject is answered by the leap between dominant and tonic. "This," says our author, "is a good rule enough, if it were only observed; but the great masters *drive a coach and four through it* continually." He then gives examples from Bach, Händel, and Schumann where the dominant is answered not by the tonic, but by the dominant of the dominant. We have been taught that a subject beginning tonic, third, deminant should have a tonal answer. But now we find that, though in numerous cases the rule is followed, there are very frequent instances of a real answer —three from Bach, five from Handel, and one each from Christian Bach, Mendelssohn, Schumann, Cherubini, Clementi, and Verdi. Both here and in the previous examples, where the skip from tonic to dominant was direct, the explanation is that the opening notes are considered as forming the harmony of the tonic, and that this harmony must always be answered by that of the dominant.

A third class of subjects consists of those which begin on the dominant. Of these the majority are found to conform to the rule which requires that deminant should be answered by tonic, but the exceptions are numerous. First are these which commence with the notes of the tonic chord—dominant, third, tonic, or dominant, tonic, third: instances from Bach, Handel, Padre Martini, Schumann, and Hummel. Next are examples where the leap from dominant to tonic is not followed by another note of the tonic chord; these are furnished by Händel and Beethoven. Lastly, we have cases where the dominant is followed by some note other than the tonic; these are furnished by Bach, Händel, and Mendelssohn. Besides the reason mentioned above, that tonic harmony should be answered by dominant and *vice versa*, it is important the melodic form should be changed as little as possible; and composers of our schools have evidently felt this consideration to be of more weight than the adherence to the rule, founded as it is on the obsolete system of modes.

As this paper has reached its limit, the numerous other interesting points raised by Mr. Prout cannot be touched upon; but it may be well to conclude with his amusing urgent warning to students with regard to the use of his book.

"It is not written as a *cram* for examinations; and although all the rules are founded upon the practice of the great masters and enforced by their example, yet in the present condition of musical examinations any student who attempts to carry into practice the principles here given will almost inevitably be *ploughed*."

London, December, 1892.

The mechanism must be perfect. Just as the most able rhetorical genius does not suffice to make an orator if the tongue stutters, lisps, or is incapable of speech, in like manner neither the most extraordinary understanding of all compositions nor the most luxuriant fancy suffice to make a pianist, if the mechanism is faulty. Wherever the slightest deficiency is perceptible, the perfection of the whole is wanting. The most imperceptible weakness hinders the perfect manifestation of the ideal. And neither the profoundest traits of thought, nor the most delicate, the finest touches of feeling suffice, when a hardened finger-tip, a stiff joint, or an awkward motion place obstacles in the way of realization by the will of that which it aims to effect. The mechanism is a material which must possess a softness, liquidity, and ductility thoroughly corresponding to the ethereal spirit of musical art. The slightest neglect leaves a hardened spot, liable to flaws, in a material which should be immediately and very sensitively affected by the most delicate touches of fancy when plastically shaping in tones. Where more understanding prevails, and the fingers sluggishly resist, the performance becomes a sort of repulsive hybrid, filling a characterless sphere between abstraction and art, a species of incomprehensible symbolism, deficient in beauty because of faulty proportions between its constituent parts.—ADOLPH KULLAK.

Questions and Answers

[Our subscribers are invited to send in questions for this ment. Please write them on one side of the paper only, with other things on the same sheet. IN EVERY CAS WRITER'S FULL ADDRESS MUST BE GIVEN, or the questio receive no attention. In no case will the writer's name be to the questions in THE ETUDE. Questions that have no interest will not receive attention.]

QUES.—In Chopin's Waltz (Op. 18, No. 1), fifth, sixth, and seventh measures, is the dot int for emphasis or demi staccato, and when can which is meant when they are scattered here and in a piece?

ANS.—In Chopin's Waltz in E flat (Op. 18, N hars fifth, sixth, and seventh, the dot over th denotes a *quasi* staccato; it is placed there t attention to the end of the figure, which would h as complete with the slur alone and the stacc omitted. In playing the note over which the placed the up touch is used and without accen accent should be on the *second* quarter. The st dot is not used for an accent mark except when under a short strsight line

QUES.—Please answer the following questions next ETUDE:—

1. Is music written in the minor key in har or melodic minor?

2. When two successive notes of the same degr connected by a tie, and also staccato marks ar each note, how should they he played?

ANS.—1. Both forms are used; scale passag perhaps, most frequently in the melodic form; h ized passages and figures are in the harmonic for

2. Two notes, whether on same degree or oth connected by a slur (not tie) and staccato mar both sonnded, the touch used being a pressure fr forearm. When the same note is repeated, prod tone by lifting the arm, but do not permit the fi leave the key. This is known as portamento, w somewhat a misnomer.

QUES.—1. What is meant by counterpoint? should it he studied? Is the study of conte necessary to one who wishes to become a medium musician?

2. Who is the greatest pianist of the present da

3. What is meant by "alla capella" time?

ANS.—1. By counterpoint is meant the art of two or more parts or voices move together in th effective manner; this effectiveness is secured seeming independence of motive in each part.

The study of counterpoint is essential to eve who wishes to understand the construction of mu

The study of counterpoint is nowadays generall up after the study of harmony.

2. It is impossible and invidious to say with p ness who is the greatest pianist living. Since the of Liszt there is no one so super-eminent as to d this distinction, but there are several in the fo ranks, such as Von Bülow, Pachmann, Paderews possibly two or three additional.

3. Alla capella—literally in church style. T four half-notes in the measure is called alla time; the notion was formerly, and is still held, measure, that there is more dignity in this way o ing sacred music; it also means two or four beat is double time—as contrasted with triple time term alla capella was formerly given to sacred without accompaniment.

QUES.—1. What is the opinion of the best t for beginners in regard to pointing to the not assisting the pupils to read the notes and to avoid the place? Is it best to do so or not?

2. Is not Camilla Urso considered a violin vi I do not find her among those represented in t plement to the December ETUDE. SUBSCA

ANS.—1. We are unable to give a conce opinion, but all teachers will agree that it is best pupil to depend upon himself and not upon help.

The habit of keeping the place, as well as a good habits, is only to be acquired through self-e

2. Camilla Urso is considered a violin virtuoso artist, as well. The supplement in December contained only foreign musicians.

REED ORGANS, ARTISTICALLY CONSIDERED.

BY CHARLES W. LANDON.

The best grade of organs, as now manufactured by the leading makers, are capable of many varied, beautiful, and artistic effects, and they are worthy of the attention of any musician. Many superior piano teachers have been in the habit of speaking slightingly of this popular instrument; thereby showing a narrowness of taste, and that they have not investigated the merits of the best instruments of this class. The read organ is gredually finding its way into the music room of peopls who are highly cultured in the divine art. It is capable of many superb effects when played with the piano. There is now a great variety of music of all grades of difficulty arranged for these two instruments.

Well informed people generally buy a musical instrument of a reliable maker, or through some agent in whom they have confidence. But a common mistake is made in buying instruments that have but a limited number of full sets of reeds. (I do not say stops; for the number of stops is often misleading.) If we consider that the keyboard, and ths multitude of parts that go to meke up its estcin, the case, both in material and workmanship, are ths most expensive parts in organ-making, we can readily ses that hy a few dollars extra many additional sets of reeds can he secured. It costs hut a little more to buy an organ with a great variety and full expressional capacity, because of the shove facts. It is not advisahls to buy an organ with less than two sets of reeds throughout, and an extra half-set of reeds for the upper part, and an octave of sub-bass reeds for the lower part of the keyboard, and there should he an octave copular. But with a little more expense there can be added a set of eixteen foot-reeds, tuned to speak an octave lower thau ths voice, and a set of two foot-reeds, at least in the lower half of the instrument if not throughout, which speak two octaves higher than the voice. An organ is infinitely more valuable for beautiful musical effects that contains these additional stops.

Having secured an organ, it is necessary that it should he rightly taken care of. The two great enemies of the organ are dampness and heat. The organ should not be near a fire or an open register, nor stand too near an outer wall. If it stands near an ontside wall, it should he placed two or three inches into the room. The organ should always he closed, and, if possihle, covered when a room is being cleaned and dusted, because the minutest particles of dust will sometimes stop the reeds from speaking. An organ should occasionally he moved from its position to see that mice have not taken up a residence therein.

In the daily use of an organ but the middle and sweeter tones should be commonly drawn. The extra power and extra stops should he used for special climatic effects, and not he made common hy being too frequently heard. It is a common fault to hlow the organ too hard. The hellows shonld he hnt partly filled, except when lond playing is specially desired.

Teach your pupils to think and to feel, and not only to sing and to play. Do not educate mere singing and playing machines. Of course the thinking powers develop slowly; they cannot well be hastened in their development, hut hy overlooking this important hrunch of education in your musical instrnction, you will do hut little lasting good. Children and grown music pupils love to think, if thinking is made pleasant and profitable, and to aid this is the work of the teacher. Of conrse there is great variety in our ahility to think, hnt whether the child hecomes a powerful thinker or not, we develop its faculties. Music is the language of emotions, hut it cannot he learned without thinking. Encourage the pupril to ask questions, answer them to the hest of your ahility, and your success will be marked. In order to make children think, we must think and feel as children, we must, in other words, come down to the young mind. This many cannot do, others think it heneath them to do it. To develop the thinking powers is a noble work; it is the most interesting work man can be engaged in. No branch of education will he successful unless thought is developed, no teacher will be successful unless he is a thinker and raises thinking pupils. No musician is a true artist unless he thinks, nor is he a good teacher unless he teaches the yonng mind to think.

PROCURING AND RETAINING PUPILS.

The building up of a satisfactory patronage is a work that demands the most earnest solicitude of the young teacher. Let him weigh well the following phrases which have reference to this matter: "Take time, advance slowly, and clear up as you go. Make np your mind that at first you will have more kicks than pence. Don't think that every amateur is to be sncered at. Never lose spirits, but keep a good heart. Don't charge too little, the public often estimats a man et his own valuation. Don't be in a hurry to get a large connection. Don't do it by having too low terms, as you will not by this means secure the respect of your pupils, who, after a yeer's lessons with you, will go to somebody who charges more for 'finishing lessons.' Don't compete with those who advertise lessons at five dollars equarter. A few pupils paying well are hetter than many at a cheap rate. It may also he remarked that the most unreasonable parents of pupils are generally those who pay the lowest terms. Try to cultivate self-respect, and set a sufficient value upon your own requirements, without, however, being inordinately conceited. It is a pity, but humility really doesn't pay. If you find your patronage is increasing rapidly, begin at once to gradually raise your terms, so as to get more pay for less work, and so get time for your own study. Be punctual and painstaking with your pupils. Aim high in your profession and in choice of companions. Omit no opportunity of intellectual improvement in any branch of knowledge. It should never he forgotten that the qualities which go to make the successful man in any profession or business are just those which are most essentiel for the teacher.

"No one has a right to enter the profession at all, who has not studied for at least five years under competent teachers. It is best to he regularly trained privately up to a certain standard, and then to join a large school of high standard, efter which the student will probably again want private tuition. But those who enter the profession unqualified, find their level quickly, competition forces them either to improve themselves or let themselves sink. A good education and position in society are very great advantages. A poor musician, theoretically, however clever musically, has a hard battle to fight. The greatest disadvantage is thet too many musicians are educated in music alone, to the utter neglect of other studies. All men whose work csllupon them to visit professionally the houses of the upper and middle classes should be ahle to dispose their parts of speech in the way most in favor with cultured people."

THE LEFT HAND.

BY A. GOODWIN.

It is often fonnd that the hass part is neglected to a very large extent in pianoforte mnsic, except in those cases where it is to be taken with the right hand. And although neglected when convenient, it is sometimes a resource if danger is at hand. When an effective and brilliant passage is being executed in the right hand the claims of the left hand are frequently overlooked. Yet if this same brilliant passage were progressing with less desirable interest, and there was danger of failure, resort is taken to the left hand, which is suddenly brought out with unaccountable prominence, in the hope that it may compensate the deficiencies of its less fortunate neighbor. How often also does a student hold on a chord in the left hand with a tight grasp, three times longer than its correct value, in an awkward and difficult passage in the right hand has to be overcome. By doing so, they feel that there is something to seize hold of in this calamity, as it has an inclination to give a feeling of steadiness to the right hand. Such resources should be strictly avoided. Chopin said that the left hand ought to serve as a "Chef d'orchestra to the right hand," by which he probably meant that the left hand should beat time regularly in spite of the liberties taken with the right. On no other instrument of music is the inequality of the strength of the hands more apparent than upon the pianoforte. The left hand of the players upon stringed instruments has to do the greatest share of the work and in wind instruments the amonnt of work produced must necesserily be the same in both hands. When chords are played on the organ, either forte or piano, the degree of sound produced (not the character of sound) is the same in both hands, and in all hand and brilliant parts the passages for the left hand are of the same strength and brilliancy as those for the right. Likewise in a good string quartette the efforts of light and shade, tone and expression are unanimous; one part does not overbalance or override another, but all nnite to produce the results indicated by the notes and signs of expression. The majority of amateur pianists make their "crescendos" and "diminendos," where they are marked conjointly for both hands, with their right hand only, although they have the intention to carry them ont with both, and are even under the impression that they are succeeding. In the same way all the other marks of expression, phrasing, and style-merks are carefully carried ont in the right hand (when marked conjoinly for both), hnt far less so or not at all in the left hand. It is *unity* in production of expression which forms brilliancy. There are of course portions in all music where certain parts dominate over others. On the pianoforte this can only be accomplished by using the greatest discretion, especially when the prominent part and an accompaniment have to be executed by one hand. If the parts are not properly balanced throughout, it alters their progression, which results in confusion. Should there be only one prominent part to he played, whether in the right or the left hand, the other parts may he subdued as when accompanying a singer, hnt as a rule the subduing of the accompaniment is too much exaggerated in both these cases, and the beautiful harmonies of the hass, sometimes the finest parts of the composition, are passed over indifferently, thereby ocsiting to support the voice or instrument. If support is given with discretion, it is more advantageous then an exaggeratedly subdued accompaniment.

But to return to the execution of expression marks, phrasing, etc. It is not only sufficient that these marks be conjointly carried ont, but the importance lies also in the manner in which they are executed.

A COMMON PITFALL.

It is necessary, in pianoforte teaching, that the mental and physical qnalifications of the pupils should be carefully estimated. For lack of this very essential condition the choice of pieces to be practiced has led to the most disastrous results, from a musical point of view. A child with undeveloped intellectual powers is expected to learn a movement from a sonatina or sonata, which is, physically, scarcely within her grasp, and of which she is utterly unable to apprehend the artistic elements. Will any teacher deny that the fault of giving music to pupils which is far too difficult for them is one of the commonest of faults? It is, also, far too frequent; and what is the result? Many a child, who might have been a very creditable performer, has turned away from music with disgust. Her music has no beauties for her, because her whole attention had to be concentrated on the mechanical difficulties which she was expected to vanquish. The child is not to be blamed for that, but she might with justice accuse her teacher of depriving her, through his incompetence, of a great pleasure which would, under more favorable circnmstances, have been within her grasp.—Henry Fisher.

FOR PARENTS TO ANSWER.

Are you, fathers and mothers, taking that interest in the musical education of your children which it is your duty to take, or are you satisfied with the fact that you pay the teacher and supply the instrument and music? Do you ever think of the fact that your children will study faithfully or not in the same ratio as you interest yourself in their musical studies? Do you ever inquire of the teacher how your child progresses? Are you sustaining the teacher, or are you siding with your children in their respective views of how musical instruction should be imparted, or are you *yourself*, perhaps, attempting to dictate as to what the teacher ought to do? Have you ever thought of this fact, that lazy pupils generally complain most about faithful teachers? Are you neing every effort to secure a good teacher, or are you satisfied with the cheapest? Are you aware of the fact that the first teacher should be the best and the most careful, or do you think any one will do for your little child to begin with? Ignorance in the work of edncation does a great deal of injnry.

INFLUENCE OF THE TEACHER'S PERSONALITY.

Whatever the teacher is, that his pupils are apt to be also. They are easily impressed, and like sponges they drink in a man's defects as well as his points of superiority. Whatever is his standard will he theirs. What he holds up for imitation that they will imitate. What he thinks of a fact, that will be their opinion of it. Let the teacher he good, bad, or indifferent, he is sure to exert an influence in one way or another. Whatever a teacher, then, desires his pupils to be, and who is there that does not wish them to excel—that let him be himself. 'Tis no use to say we are trying to do good work, when at the same time we give a poor example, when we have faulty methods. Let teachers strive in every way to improve themselves, for as they rise they will also lift their pupils up with them to a higher degree of perfection. Mere words will do no good—you must work, work hard, also you will not progress yourself.—*Musical World.*

PIANO ETUDES; A RETROSPECT AN PRESENT VIEW.

Since the days of Carl Czerny (God bless his
major toccata) instruction books, commonly know
"methods," sprnng into existence. How many, I d
propose to tell you. You all know Moscheles and
the Kalkbrenner, the Henri Herz, Lebert and Stark
Richardson (founded on Dreyschock), etc. That
have fallen into disuse goes without saying. They
for the most part hulky, contained a large amou
useless material, and, above all, did not cover the gr
being of-en reflections from one-sided virtuosity.
up sprang an army of etudes. Countless hosts of
marshalled into the most fantastic figuree, hurled
selves at varying velocities and rhythms on the p
studying world. Dire were the results. Schools
and camps within camps. There were those in the
who developed the left hand at the expense o
right, and vice versa. Trill and double note speci
abounded, and one could study octaves here,
ornaments there, stiffness at Stuttgart, flabbiness
Deppe, and yet no man could say his was the meth
Suddenly in all this quagmire of doubt and dumb
boards arose a still small voice, but the voice of a m
man. This is what the voice said:—
"There is but one god in technic—Bach, and
menti is his prophet."
Thus said Carl Tausig and left behind him an e
of Clementi which is imperishable.
In Tausig's opinion Clementi and Chopin alone
provided studies in the true sense of the word.
perfectly fulfill their intention. This is sufficient
explained, in the preface affixed to his selecti
G. F. Weitzman, hy the assertion which none will
tion, that each of these studies of Clementi's repre
a distinct figure—whether by running and undu
passages, broken chords, purposely arranged diffic
and other *motifs* intended to make the fingers ind
dent of each other, or to promote the freedom, a
and enstaining power of the performer in various
hy the change of position and by modulation throu
the whole piece.
Thus regarded, these studies will enable the pup
can play them with correctness and facility to e
with ease similar passages occurring in the wo
other masters, and especially to attain the nec
precision, clearness, and freedom for the performa
any kind of musical composition. It was Tausig's
to make use of them hetore all others in the sch
the higher development of piano-playing of whi
was the head, as well as for his own practice. F
he asserted that by means of these studies Cl
made known and accessible to every student the
piano literature from S. Bach, who doubtless re
peculiar practice, to Beethoven, just as Chopin h
done from the latter to Liszt, in whose compo
musical art has attained to a dazzling height.
It has, therefore, been his aim to make choice o
most practical and improving studies from the
dus," which are intended to overcome the g
variety of difficulties, and at the same time
arranged them progressively, and with several di
readings for fingering and execution, thus nndou
rendering the work suitable to the requirements
day. He has only altered the original fingering i
passages where it no longer tallies with the vi
present entertained respecting this branch of pian
nic, or where the choice of fingering adopted is bet
culated to strengthen the naturally weak fingers o
hands, to aid in practicing the passing of the di
fingers and thumb over and under each other and
ing the hand a wider grasp, etc.
Then came von Bülow with his Cramer editio
another step was taken in the "boiling down"
ment. Moreover, the clever Hans took the rein
own hands and practically said in his further e
"Here is my line—take and study it. You will
a pianist." "Lebert and Stark" (abomination
gular desolation); Aloys Schmitt, exercises, with
of Heller to give flavor and flesh to the old dry
Cramer (Bülow); St. Heller, Op. 46 and 47; Czern
exercises and the school of legato and staccato; T
Clementi; Moscheles, Op. 10; Henselt, Op. 245
a bridge Haberbier etudes poesies); Moscheles,
(characterised and compiled by Chopin, Op. 10 and 25 (
music); Liszt etudes, Ruhinstein and finally V. C
as a topper, with Theodore Kullak's octave stud
collateral.
Now, this list is not bad; hut it is nearly
years since its inception, and in this quintessent
age twenty years means a lifetime. Condense, c
is the cry, and thereupon arose Oscar Dumb t
Raif—who wished to be called the Richard Wa
piano pedagogues, for with one wave of his w
would banish all etudes, in their stead substitutin
and only music. Hunt up the difficulties of a c
tion, says Mr. Raif, single them out for slow
and you will save time.
Now came forward a few reasoning men wh
"Why not skeletonize the whole system of t
Give it in pure, powerful but small doses to the st
With thie idea Plaidy, Zwintcher, Mason and Ma

velocity coupled with lightness and suppleness of wrist, take up old Scarlatti.

What a superb contribution to piano etude literature is Liszt's! These twelve incomparable studies, the three very effective "Etudes de Concert," the Paganini studies, the "Waldesrauschen," the "Gnomenreigen," the "Ab Irato," the graceful "Au Lac de Wallenstadt," and "Au Bord d'une Source," have they not developed the technical resources of the instrument? And to play them one must have fingers of steel, a brain on fire, a heart bubbling with chivalric grace and force. What a comet pianist he was, this Magyar, who swept Europe with fire and sword, who transformed the still small voice of Chopin into a veritable hurricane. (I can't imagine Liszt without Chopin preceding him.) He created no school, left no pupils (he never could have), any more than Richard Wagner), and left us with but a faint tradition of his style—oh, yes, I had almost forgotten—and he bequeathed us the Liszt, pupil.

And now I find I have really been telling you more about etudes than how to use them, so I will end this dry-as-dust talk, and epitomize piano etudes as follows: Bach, Cramer, Bach, Clementi, Bach, Chopin, Bach, Heuselt, Bach, Liszt, Bach, Brahms, Bach, Tausig, also plenty of Bach; Bach, and again Bach. Another bit of advice is—don't go to Europe to study. Leschetitski, Barth, Rudorff, Dumb Oscar Thumb Raif, and all the other teachers who are the fad at present in Europe have their equals in this country. Study at home, go abroad to play.

Have we not one of the greatest of living pianists. A great pupil of a great master—Rafael Joseffy—who studied with Carl Tausig? Have we not masters, conservatories, symphony concerts and piano recitals without number? Why go abroad to spend time and money in Europe that can be more profitably used at home? Why endure the privations, the enforced separation from your family; the catalogue of unpleasant accidents which occur when one is in a strange land? The same work can be accomplished at home. Tut, tut, and likewise fudge! This going to Europe to "finish" before you have in reality begun, cut upon it all, say I, and I know many of you will say amen!—*Musical Courier.*

TEACHING MUSICAL TASTE.

BY HENRY B. RONEY.

The uncultivated musical taste of many pupils and the educated high standard of the teacher are ever at war. The teacher wants to give scholarly etudes and well-written, musicianly pieces containing actual new ideas or new treatment of old ones. The pupil wants the "Maiden's Prayer," "Staccato Polka," or "Silvery Waves," and paterfamilias wants "Sweet Bye-and-Bye," or Moody and Sankey airs dished up with theme and variations, and the mother of the house prefers the old simple songs of her childhood. The teacher is unbending, discourses about "elevating musical taste," wonders why all the world don't understand about diminished sevenths, tone color, fugue construction, and counter subjects, while the father, who foots the music bills, thinks he does not get an equivalent because the daughter rarely learns or plays anything which he really enjoys or can understand. The result is that after a term or two they "change teachers," the former instructor bewails their depraved musical taste, while the new teacher proceeds to make himself "solid" with his new patrons by cordially agreeing with them in their estimate of his predecessor, and by giving the pupil just the kind of music they like, little caring whether it is by Mozart or Mulhaney, so long as his tuition bills are paid and he is able to pocket his "professional discount" on said sheet music.

The situation is a common one, constantly occurring in every city. The application of a little more worldly wisdom will solve the difficulty in most instances. Nearly all the fault lies with the teacher. Old-fashioned people or those without hereditary or cultivated musical taste, or natural love for the highest in art, cannot be expected to take delight in Mozart sonatas or Bach's well-tempered Clavier.

Neither can the conscientious teacher, understanding his business and knowing what is best for his own reputation or the best interest of the pupil, or his art, in which he is a missionary, allow the uneducated taste in his pupil's family to dictate the general course of study. He must first obtain their confidence, and one of the quickest ways to do this is to stop the eternal "running down" of one's competitors, and to go on the principle of saying only good of them, and if this is not possible, to hold his peace. He should be on friendly, calling terms with his pupils when this is possible, graciously explain why this or that course is necessary, and "without talking shop" too much, interest the family by illustration and anecdote, playing a little of different styles with explanatory comments, not forgetting to include the family favorites,—in short to unbend a little. While it is difficult and often impossible to make any material change in the musical taste of the senior members of a family, such a course will beget confidence, increase the teacher's popularity, and smooth his pathway of annoyances and dissatisfaction.

With the pupil the work of educating taste is far easier. The teacher who has not the confidence of his pupil will, as a rule, need only to look within himself for the cause. This confidence established his word will be accepted as law. Let him analyze both etudes and pieces, play them over, call attention to their construction, to the little questions and answers in musical tones, to the climaxes and anti climaxes, to the sombre coloring here, and the playful style there, to the introduction of the theme and its repetition in another key or elaboration, with an interesting anecdote of the composer. Let him recommend an interesting musical story like "Mozart" by Heribert Rau, "The First Violin," "Honor May," or, "Charles Auchester," where interest is fired, and historical fact taught and made palatable by the fascination of romance and the charm of a "story."

Though I have been out of active teaching work for some years, devoting my time to church and concert work, I have pursued a similar course, based on these general lines, in educating the musical taste of the boys of my choir at Grace Episcopal Church here in Chicago. These fifty youngsters are gathered from nearly as many families, very few of which are marked by any particular love of any of the arts, and not many of culture or refinement. A test of the success of such a course, which I put some time since, was most satisfactory. After rehearsing a new anthem for half an hour I told the boys I wanted to get their estimate of the merit of it; that for the purposes of classification we would grade the anthems in our church music library (of which there are over 14,000 copies), into three grades: that those which possessed ordinary merit (of which there are very few, I am happy to say), would be placed in the third grade; those of excellent merit, in the second, and those of the very highest merit, in the first. After cautioning them to vote independently of any other boy's opinion, I asked those who would rate the anthem under consideration in the third grade to raise their hand. Not a hand was raised. Those who would place it in the second grade were then asked to signify it. But two hands were raised, and those hesitatingly. I then asked how many would rank it in the first grade, and every hand went up like a flash, satisfying me that it was a spontaneous and independent judgment. And the boys were right. The analytical and explanatory course adopted in rehearsals, as well as their work on the "Messiah," and "Creation," nearly all the choruses of which they sing, and others of that class, had unconsciously to them, made them the best of critics as to the merit of a musical composition.

SLOW STUDY.

BY A. GOODWIN.

The enormous importance of slow practice and study cannot be overestimated, but the mere fact of studying slowly is not sufficient guarantee that it will accomplish all that is necessary. It depends upon the individual capacity for study. Why is it advantage us to play slowly? Because in so doing there is time to observe between the notes played that each interval is of equal length, providing the passages consist of notes throughout of the same value. There is also time to give equal strength to each finger; thus after a time, as habit is second nature, the fingers become accustomed to descending and ascending with perfect evenness, and also in quick execution the faculty becomes automatic.

In commencing the study of a new work, even when technique has been thoroughly acquired, every description of technical passages, whether marked "forte" or "piano," should be studied throughout for a considerable time with a certain amount of strength from each finger, but not more than the fingers are capable of producing legitimately. Running passages played with moderate strength slowly would sound brilliant and forcible when played quickly with the same degree of strength from each finger. The same amount of strength can never quite be brought out from the fingers in quick playing as in slow. After this manner of study, expression marks, and the shading of the passages, and all that the comprehensive word "style" implies, may be then worked out in the "tempo" indicated. If the fingers be thoroughly well moulded into a difficult passage through slow study, the student ought to be able to play the same equally well with ease in any tempo required, putting aside the fact that a round, full, singing touch cannot be attained without the most slow and patient study.

Those students who have the courage and perseverance to try and acquire a certain amount of good technique by adopting the aforementioned manner of study,* will understand the necessity of laying aside every piece of music which they have formerly played in their old manner. If this is not adhered to, the result will be a constant hindrance to their progress, as the former manner of playing with all the faulty habits would recur and would inevitably overcome the insufficiently formed proper position of the hands, wrists, and fin as yet half formed touch, and would therefore undo the little progress which they may already have attained in *real* technique. It need not, however, be assumed that though the acquirement of real technique and touch must be commenced from the beginning, it will take the same length of time to achieve manipulation by this system as has been spent under the old system, or that all the previous proficiency attained is of no more value to the system now being pursued. On the contrary, what has already been acquired in facility in overcoming difficulties, is still the possession of the student. Velocity has only been stowed away for a time, until the fingers are cultivated and moulded into the new form, after which the previous knowledge can again be utilized.

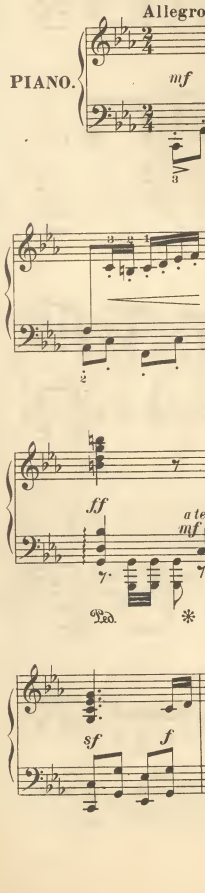
To acquire good technique and touch, attention should also be given to the height of the seat. A modern method adopted by many is to sit very high, in order, as they think, to gain power and mastery over the keyboard. This may be very well for the playing of octaves and chords with a stiff wrist. By this method the tone certainly sounds strong, but it is harsh and dry, and in extremely loud passages jars with almost deafening effect in a small room, and does not carry the sound with vibrating power in a large hall. To sit very high is fatal to a soft full touch, as the hand and wrist should be in a straight line, following the natural position of the hand, when placing it upon any flat surface. The arm up to the elbow should be straight, or if anything, raised very slightly higher than the wrist. The method, often advised and taught, of dropping the wrist, or raising it to an exaggerated, or indeed to any extent, or turning the elbow outwardly in scale playing, for the purpose of passing under the thumb and putting over the third and fourth fingers with more facility, is neither natural nor advantageous, in fact is disastrous in every respect to the achieving of running technique with tone, and it will be found that the sound from the fingers when turning the elbow slightly outward is only half in comparison to the tone obtained when holding the arms and wrists in a straight line.

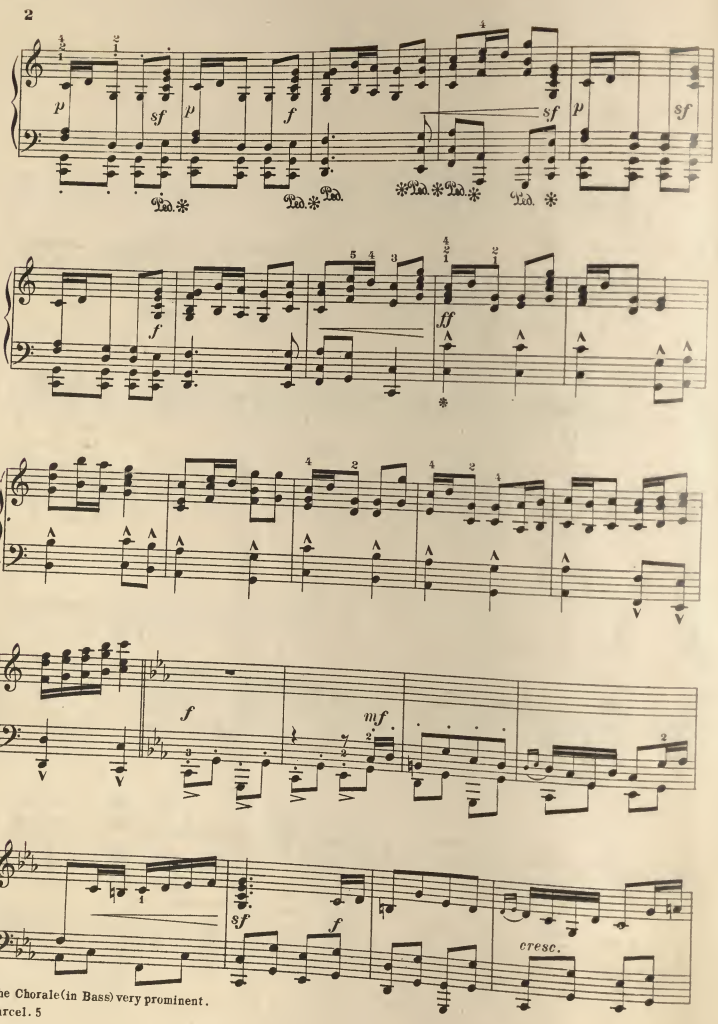
In powerful chords, staccato actions, and octave legato playing, the wrist must necessarily rise and drop occasionally, *according to the construction of the passage*, after which the hand can resume its normal position. In putting forth complete strength, however loud, the tone should still be soft, deep, and sonorous. However softly the student may desire to play, the endeavor must be made to draw the tone in such a manner from the instrument by pressing gently into the keys, so that it "sings" with resonance and vibration and carries into every corner of a large hall. The particular exercises for study, to gain real technique and touch, need not trouble the student's mind, for they are numerous and good. In the beginning scales and five-finger exercises suffice for a considerable time, and later the complete studies, in every degree of difficulty, by Czerny, Clementi, and all Bach's works (which are so essential for the touch), may be carefully mastered. But as said before, the question need not be *what* should be played, but *how* it should be played.

Concerning Staccato.—The one essential thing in staccato is that the key should be released instantly. But the fact is often overlooked that a piano key will rise only to its own level, no matter how far the finger may be raised. Provided the key is released quickly, there is no necessity whatever that the finger should leave the surface of the key at all. This is well explified in the fast forms of the Two-finger Exercise in Mason's "Touch and Technic."

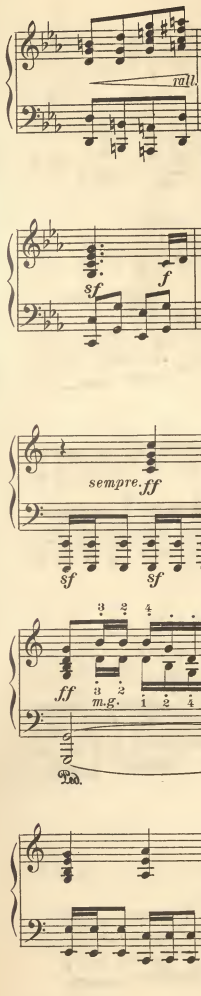
* This applies not only to "slow study" but to all previous remarks.

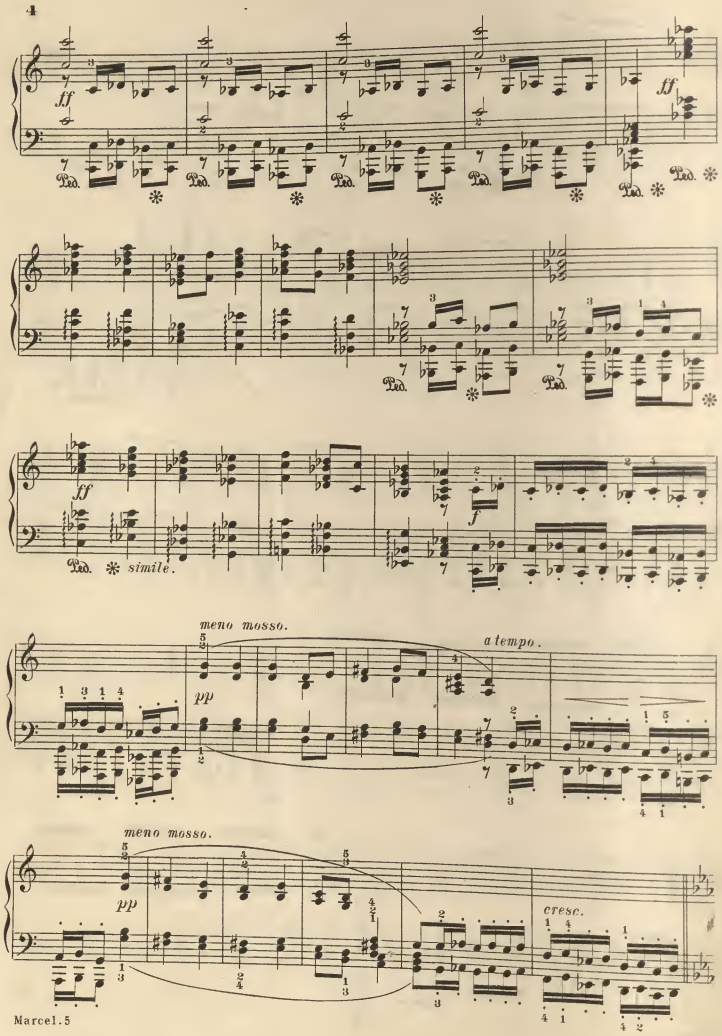
Fingered by A. W. BORST.





*The Chorale (in Bass) very prominent.

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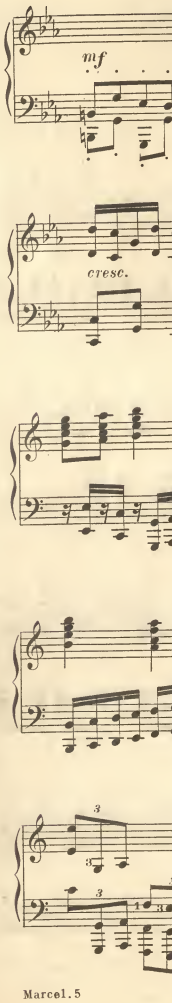
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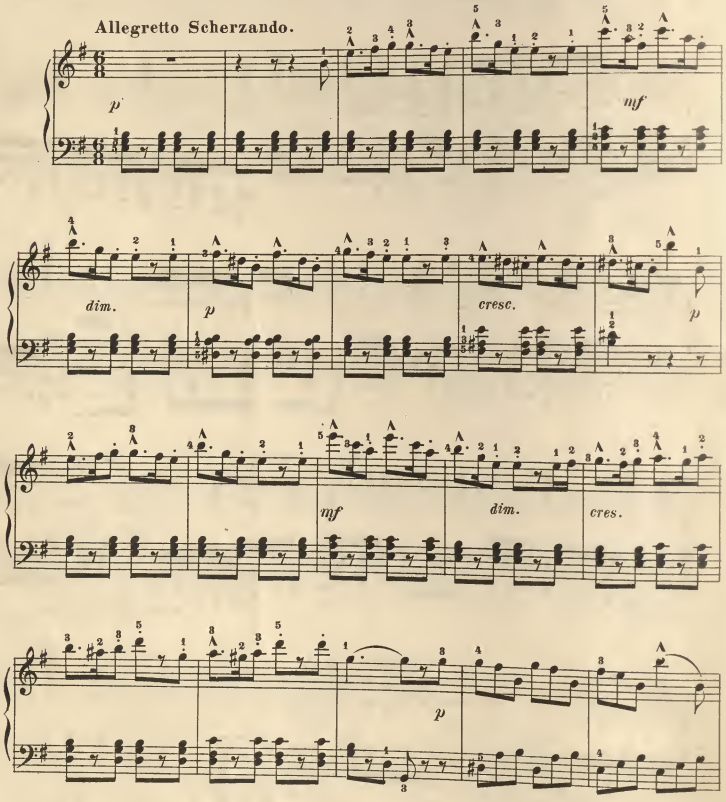
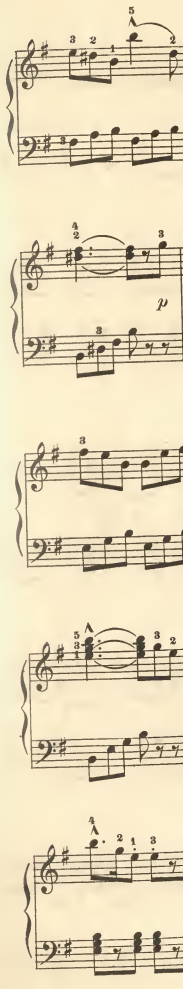
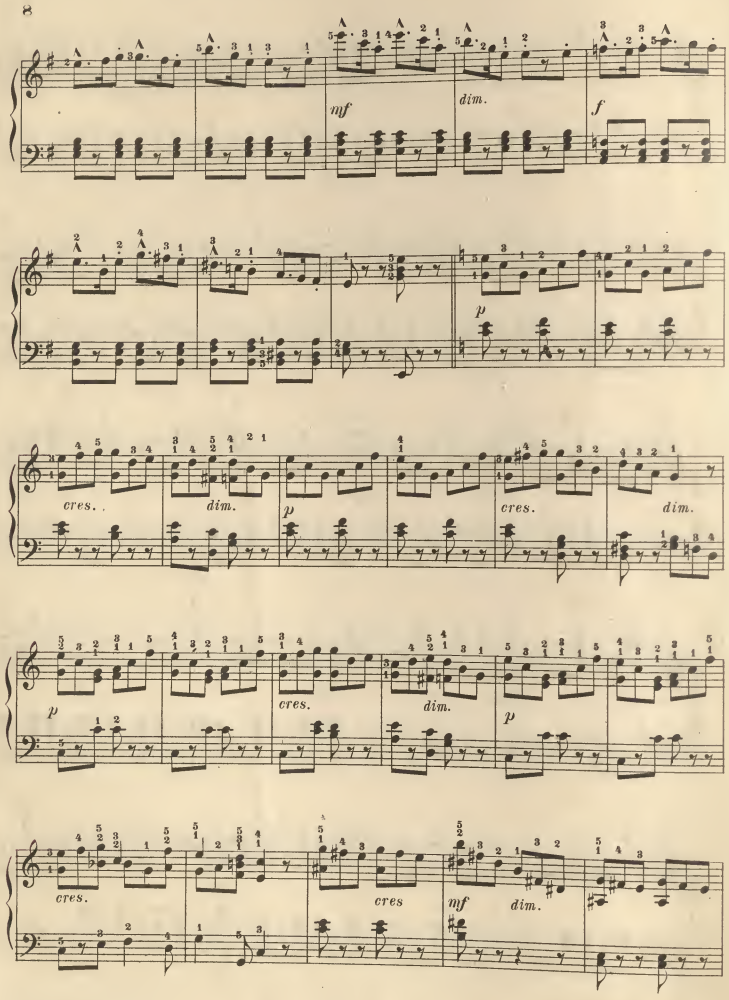
THE JOLLY PICNICERS.

RUSTIC DANCE.

By Adam Geibel.



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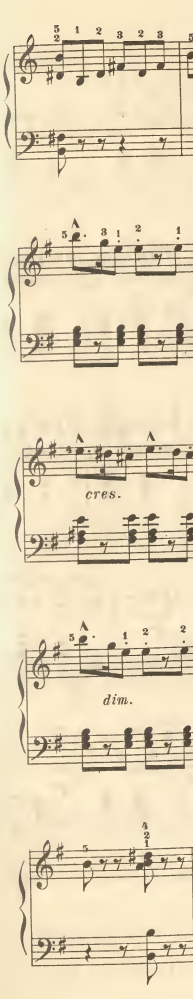
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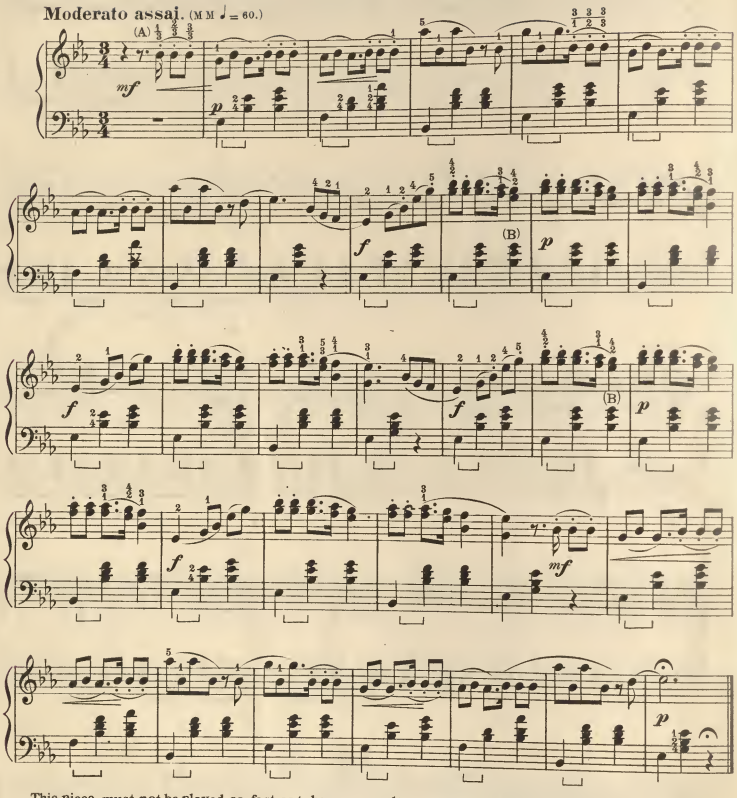
German Song.

Tschaikowsky.



This piece must not be played so fast as to become a waltz nor should the left hand be played so loud as the right.

(A) This, and similar places, to be held back a very little.

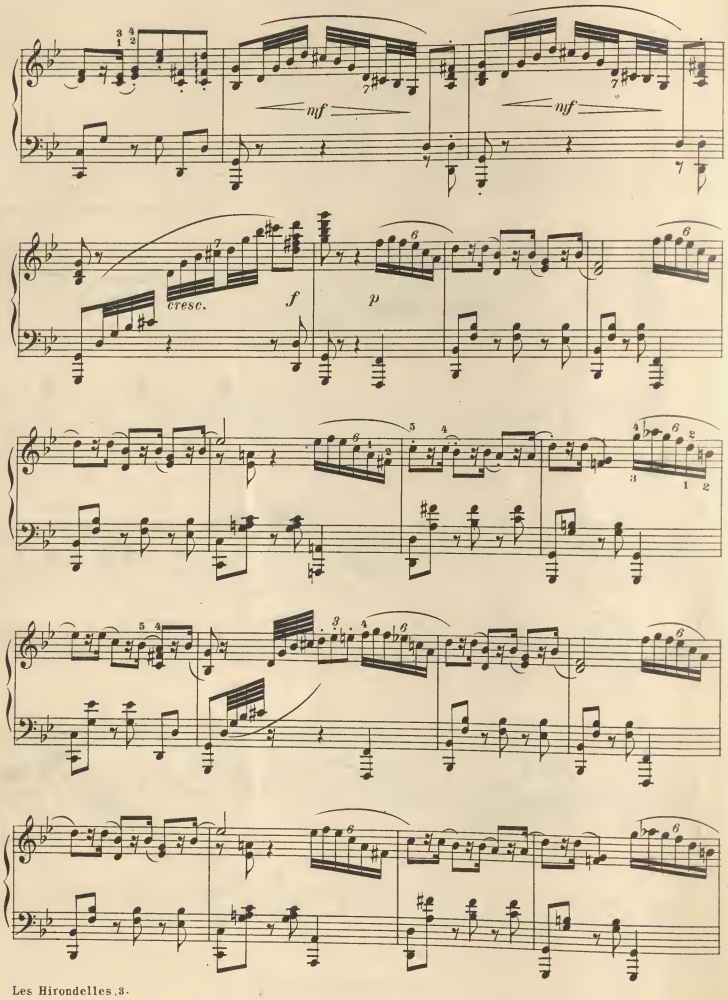
(B) In the right hand 4 is to be slipped under 3 to make a legato. The measure following to be an echo of the preceding one

In general the execution of this etude is to be expressive, rather than precise, graceful and pleasing rather than too accurate.

Edited by Richard Z

Moderato. M.M.

molt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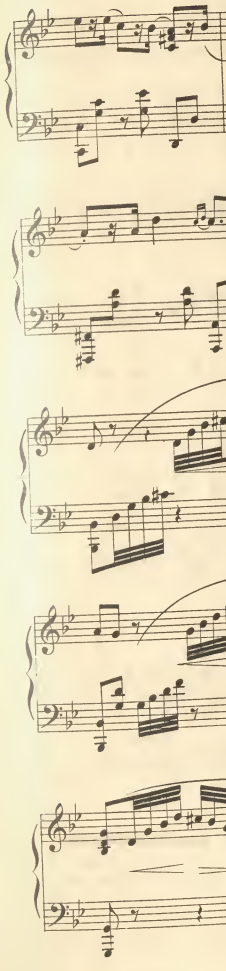
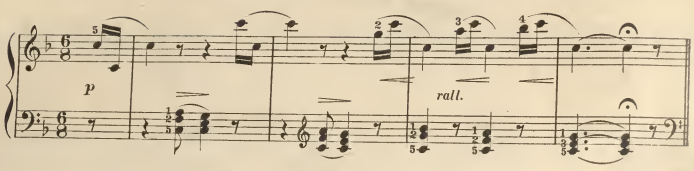


In the Woods.

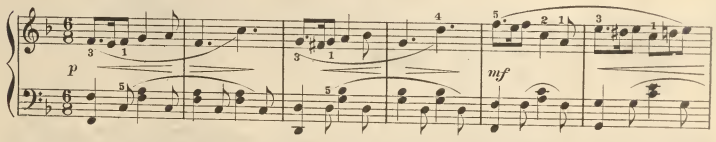
SWING SONG.

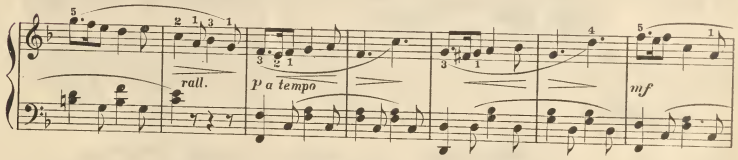
Ed, Waddington, Op. 20. No 1.

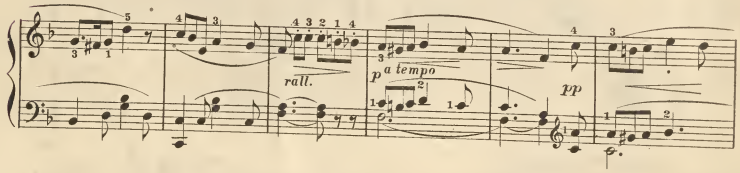
Andantino.

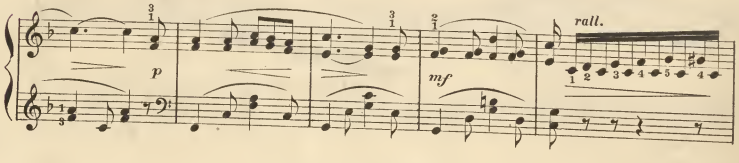


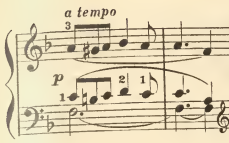
Andante cantabile.



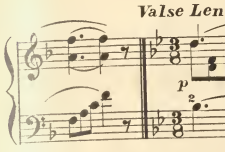


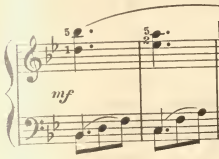


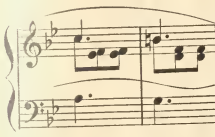


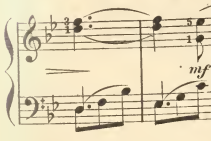


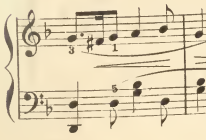
Valse Len

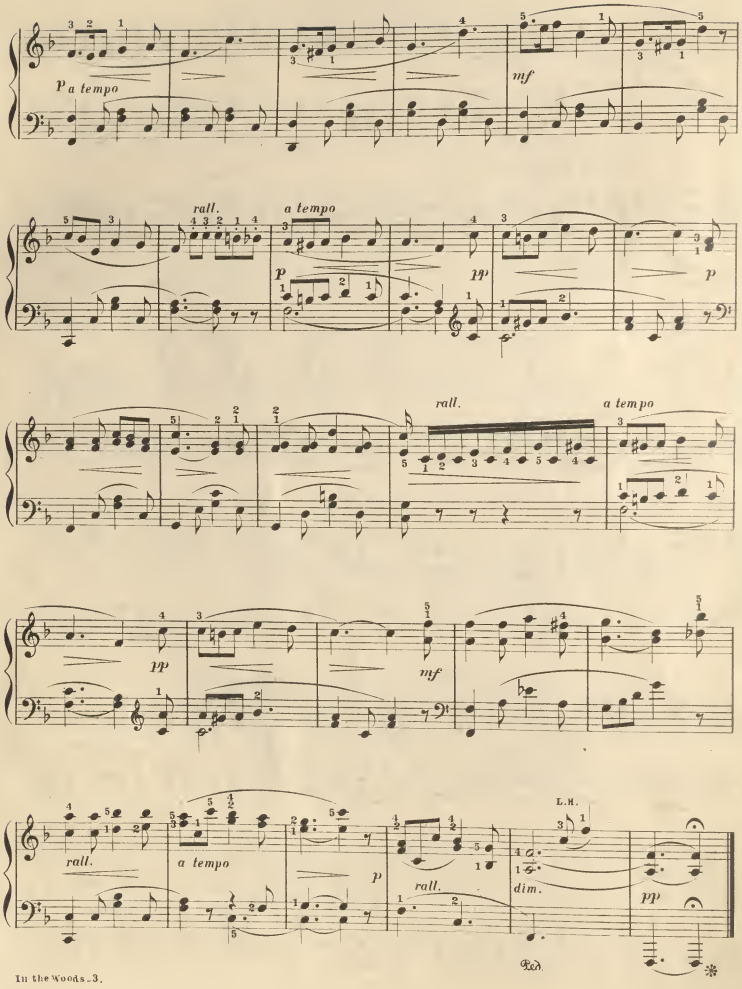












In the Woods.-3.

SINGING FOR PIANO PUPILS.

BY FREDERIC W. ROOT.

II.

It is not hard to manage the voice, and to ex
cute smoothly with it if one sings softly. F
artistic purposes singers must be able to u
considerable force for shadings, contrasts, a
climaxes. The reason why vocal pupils have
take an interminable course of exercises bef
they are thought to be fitted to sing professi
ally is because the voice must be prepared to
large public halls, to make itself heard above
orchestra or chorus, and to balance other voi
in ensemble work.

But if one sings softly, the difficult problem
register disappear, the voice places itself w
enough for purposes of pitch, and there is bre
enough for ordinary phrases.

So if the idea of singing for the entertainm
of others is given up, the vocal instrument is g
erally ready for immediate use, and the edu
tional element in singing may be begun upo
once.

A few easily applied exercises may, perhaps
taken to advantage; as (1) learning to sing to h
notes without hardening the tongue mus
which may be felt with the point of the fi
pressed against the underside of the jaw, mid
between the point of the chin and the angle of
neck; and (2) learning to take and hold a
breath without allowing the muscles of the
to become rigid.

To these might be added an exercise to
vowels their exact sound, holding the close
e, a, etc., well forward in the mouth, the ti
the tongue touching the lower front teeth.

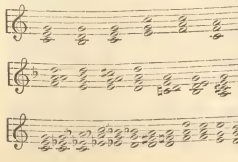
This is all of the purely technical prepara
which the average pupil should require in o
to use the voice with safety for the purpose
have in view.

The physiological facts upon which these
cises are based are that a freely, easily prod
tone requires independence between the l
and the upper part of the vocal apparatus. B
the chin is all the mechanism for producing
sound; above the chin, in the upper throat
mouth, the tone is not produced but modifie
better or for worse—usually worse at first, u
precautions are taken to give the larynx and
free play.

The uses that the voice would then be p
might be as follows: Learn to sing, independ
of the instrument (using it however, as lo
may be necessary), the major scales, the harr
and melodic minor scales, the chromatic s
and what I have termed the bi chromatic
made by sounding a tone pitched between
two of the chromatic scale—a progression of
ter-steps. It may take some time to accom
this, but it is worth the practice. Learn a
tones of the key, so that they can be sung
order. For this purpose the syllables, do, ra
etc., may be used, if required.

Perhaps as interesting a study as any is t
a harmonic sequence and master it by trea
like the following. One may begin with co
major chords and easy progressions, and
through the entire range of harmonies, inc
the most remote modulation in this way.

Following are some specimens of exercise



DEVELOPMENT OF PIANOFORTE MUSIC.

BY DR. H. A. CLARKE.

The modern school of piano music may be looked upon as the natural result of the gradual development of the instrument, from its first imperfect form with clumsy mechanism into the extremely sensitive, delicate instrument as we know it to-day, with a mechanism so fine that it responds instantly to every slightest gradation of touch of the skilled player. The immediate predecessor of the piano was the harpsichord. Gradations of tone were impossible on this instrument by varieties of touch—therefore to produce them they had recourse to various contrivances for adding to the number of strings that might be sounded together, also a swell box, such as is used in organs for increasing or diminishing the tone; but all these contrivances fail in producing that instant response to the touch of the player that is the great charm of the piano.

Such being the character and limitations of the harpsichord, it cannot be expected that the music written for it should be of a character that makes much demands on the power of expression. Neatness of execution was the first thing sought, and complexity of construction in the music the next, having a weak tone that was also very short in its duration. Spaces, as they were called, of bewildering variety were used to cover up this deficiency. It is owing to this fact that so much of the earlier piano music is overloaded—not to say disfigured—by turns, trills, mordents, and so on. For many years the harpsichord had a formidable rival in the lute, because this instrument had powers of gradation that the harpsichord did not possess. Another rival was the clavier, but its fatal want was in power of tone, although in the hands of good players it was capable of very delicate shades of expression; it even held its own against the piano for many years, perhaps owing chiefly to Bach's avowed preference for it.

The character of the harpsichord must always be taken into consideration in judging of the effect of the music of the early writers. To be light and graceful was their main object. This lightness and grace was the first step taken in the departure from the strict old style of writing, which never took into consideration the *nature* of the instrument for which the music was written. But whether for lutes, voices, viols, or harpsichord, composers wrote only fugues, or else compositions in which the fugal style of treatment predominated. As illustrations of the period at which this departure began, we have the music of Couperin, one of the greatest harpsichordists that ever lived, perhaps the best illustration of this grace and lightness as the most befitting characteristics of harpsichord music. A style which may be looked upon as a prophecy of the coming style of piano music, his choice, too, of rather fanciful trills for his pieces was an earnest of a custom that has in our times become almost nauseous, when not even a symphony can be written but it must bear some title or motto to aid the hearer in understanding it. The style adopted by Couperin and his contemporaries in treating the harpsichord, received a great impulse in the direction of piano music from D. Scarlatti, the adoption of a more dignified form, the early sonata, and the greatly advanced technical development gave a character to his music that even yet makes it worthy the attention of pianists. The genius of Mozart gave to harpsichord music the most perfect development of which it was capable. Although the piano became a perfect instrument during the lifetime of Mozart, he never became a finished pianist, his early training on the harpsichord having probably unfitted him for the attainment of the perfect mastery of this instrument. Hence his piano music with rare exceptions sounds as though it belonged to an earlier period than his other work. This discrepancy between his piano music and the time at which he lived is very strongly brought out by comparing it with the music of Hummel who was his pupil. Hummel was among the first to rightly estimate the character and resources of the piano and to write for it with the design of making the most of these resources. At this period there arose a brilliant galaxy of pianists, every one of whom contributed largely to the development of a style of composition especially suited to this instrument. It is only necessary to mention the names of Cramer, Clementi, Dussek, and Moscheles. The last named is generally considered the founder of the modern Bravoura style, although his music retains many of the traditions of the classical style. Before the last of these men passed away a new idea had come into the minds of musicians as to the meaning and the effect to be sought in composition.

What is known as the romantic school came into existence. There have ever been two schools of art, one valuing form and technic as the chief objects of art, the other valuing the emotional aspect as the only thing to be sought. We have the same thing in painting—one looks on nature as a thing to be lovingly and faithfully copied, despairing of ever reaching her perfection; the other, known as the impressionist, looks on nature as being merely the suggestion or the vehicle for the expression of his own emotion or his *ideal* of nature. As usual the truth in art lies between these extremes. There can be no *art* without form.

There may be a beautiful *artlessness*, but great art demands more than this. The chaotic sentences of Walt Whitman contain some of the profoundest thoughts ever uttered by man, but can it be denied that their presentation would gain in effectiveness were they put forth with even a tithe of the matchless worth of Tennyson? This new school of pianists finding themselves possessed of an instrument capable of the most subtle shades of expression, cut loose from the *forms* that had sufficed for the great masters, and indulged in sentiment that has too often degenerated into sentimentality. In one composer only do we find the loftiest ideas, molded into perfect form, yet making an increasing demand on the most perfect technic among musicians—need I mention Beethoven? Beethoven's piano music is something much greater than new piano music. It may be called absolute music in that it never seems to suggest the instrument for which it was written, but seems to be independent of all these human contrivances in the shape of instruments. No one ever hearing the Appassionata ever thinks, "What a fine piano passage," how well calculated for the instrument. If he hears aright, he simply hears and is thankful without such derogatory thoughts.

In Chopin we find the highest and most complete development of the powers and capabilities of the piano, joined to a creative faculty that never for a moment allows these powers to usurp the chief place. He is *par excellence* the chief expositor of the nature of the modern piano. Every technical difficulty, every Bravoura passage that is known to the most brilliant of the knights errant of the piano is used by him, but always with artistic design.

It may be said that he has exhausted the resources of the instrument. No writer has since produced music in which idealism and the most perfect technic are so combined; yet it is *piano* music, not *absolute* music; it never allows you to forget for a moment the instrument for which it was written. Doubtless the swing of the pendulum will again bring back *form* as an essential of the art of music. This swing has brought back the lyric form with which music began, although with a very different content to what it had at first. The grace and lightness of the lyric of Couperin's time has for successor the emotional, sometimes we might say lacrymose, nocturne or other passionately sentimental composition of to-day. But art being eternal, though the form of it may change, there is hope that there may yet arise some genius, who, though he may never surpass what has been done, may yet give the world worthy thoughts, if not in the forms of the classical age of music, in some new form as yet undreamed.

Repudiate the idea that to be a musician one must forget that he should be a gentleman. Tittle-tattle, malice, jealousy, etc., are not to be found in any legitimate musical creed, and they are entirely unnecessary in the musical life; but generosity, a spirit of fraternity, a willingness to believe in the truth and importance of other than one's own interests, and a frankness which will permit one's admitting the fact, all of these are virtues which will find a fitting place of abode in the temple of music.—*N. J. Musician.*

HINTS AND HELPS.

Learn all that there is to learn, and then choose your own path.—*Händel.*

It is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words. —*R. Wagner.*

The pianoforte as an instrument will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flutist, etc., are able to produce. On the other hand there is perhaps no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—*E. T. A. Hoffmann.*

Students of music, as a rule, have a mania for theorizing and composing, whereas I hold that the subjects which should be taught and acquired, are, above all, thoroughness in practical work, in execution, in keeping time, and in the knowledge of all the great works. The rest follows of itself: it cannot be taught, but is a gift of God.—*Mendelssohn.*

Genius is the agency by which the supernatural is revealed to man.—*F. Liszt.*

The older I grow the more do I perceive how important it is first to learn and then to form an opinion.—*Mendelssohn.*

In my opinion a musician's real work only begins when he has reached what is called perfection, viz., a point beyond which he has apparently nothing more to learn.—*Mendelssohn.*

Too many easy exercises are hurtful to the student, and impedes progress. An efficient teacher will always so instruct his pupils that they hardly notice their own progress.—*P. E. Bach.*

Many a man of genius perishes because he has to gain his bread by teaching, instead of devoting himself to study.—*Haydn.*

The teacher should teach for the sake of teaching, and should devote equal attention to the stupid and to the intelligent pupil.—*M. Hauptmann.*

Nothing is more fatal to music than inferior teachers and a degraded stage. It is incredible how beneficial but also how iniquitous can be the influence of teachers for years, nay, for generations to come.—*R. Schumann.*

The benefit which I wish my pupils to derive from tuition is threefold—to heart, ear, and hands; they are as it were the root, blossom, and fruit of tuition.—*Schumann.*

A good teacher turns out not pupils, but artists who become teachers in their turn.—*Schumann.*

Music belongs to no country, and we value beautiful music from whatever part of the globe it may come.—*C. M. von Weber.*

Many persons can neither understand nor feel the power of music; they were not made for music, nor was music made for them.—*H. Berlioz.*

It is only when our feelings, our mind, and our taste derive full satisfaction from music that our pleasure in art really begins. Those who delight in the mere concord of sounds are incapable of deeper appreciation.—*F. Hiller.*

I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—*F. Hiller.*

Experience teaches us that the verdict of the public is nearly always just, and deserves respect.—*C. M. von Weber.*

In a composition which is full of merit, a critic should point out the faults; in another which is full of faults, he should look for the redeeming features.—*M. Hauptmann.*

WHEN AND WHERE DOES A MUSIC TEACHER'S SKILL BEGIN?

BY C. W. GRIMM.

The standard of music in any community or s
can be judged by its music teachers. The music te
are the makers or the unmakers of a musical p
A teacher should not develop mere gymnasts; no,
all, he should develop musically intelligent pupils
should not train simply the fingers of his pupils, but
than this, he should train their hearts, then their
and last their fingers. This demands more of a
teacher's skill than merely the ability of teachi
musical notations and the technic of an instrume
voice. If music teachers teach their pupils that t
is music, then the musical public will consist of ad
of musical gymnasts; if music teachers teach
pupils that technic is merely a means of bringing
noble thoughts and emotions of some of our g
men, then we will have cultured audiences, inte
listeners.—just what we want.

A music teacher's duty is not only to drill, but h
is farther reaching than that, he moulds the art-lif
people for better or worse. The music teacher
consists in framing the musical condition of his
and by that of the public. To do this success
teacher must know more than music; he should
human nature and have business methods—in sh
must know the world he lives in, because accor
it he must adjust his plans. Invariably, when s
are ready to leave the art school in a great music
or to finish their course of study under some
teacher, and begin to view their future, they dre
of the long string of talented pupils whom the
brought to perfection in a remarkably short t
technic only, of course,—for heart and head mu
their natural development). The mission of musi
ers is not to produce legions of professionals—th
be a serious calamity—but to produce legions of
gent listeners. Teach less technic, but more
Insist on less books of études, but on more books
of our great masters. Infuse into your pupils the d
expressive performances. To make an impress
must perform with expression. Show that expr
an art based upon natural laws. These laws h
revealed and subsequently treated as a science
men as Westphal, Lussy, Christiani, Schmitt, K
Kullak, Fuchs, and, above all, by Riemann.
your pupils that the expressive playing of a t
easy piece is worth a thousand times more than
playing of so and so many tones in a second,—
keyboard of the piano was a race track!

Teach the history of music, speak of the liv
composers, what they achieved, and their plac
Devote a regular evening for such work. Have
pupils and friends assemble. Perform yourself
a teacher professes to know, he must be able to
himself. Only in this way can he gain the f
dence of his pupils. All this is work which wi
the music standard of the people. In educ
individuals of the people, by instructing them
the teacher will find that his skill begins with
age pupil. Many are ready to call such a pup
one. A really dull pupil ought to be dismi
polite manner by the teacher, but, before he d
him, let the teacher be sure that the pupil is re
and that it is not a deficiency in his own skill
some appreciation for musical art in that pup
our great Weber was once called a dull pupil
was nothing remarkable when young! Grea
are never the result of teaching; they fight
through all disadvantages, and always reach t
which the light within has destined them.
Bach, or Wagner, or Paderewski of to-day.
no skill required to teach them, they are conti
ahead of the carefully prescribed plans of thei
Think of Liszt and Czerny, or of Robert
Schneider. A true talent will take care of i
sequently a teacher cannot display much sk
Yet, every teacher displays with the greatest s
his most talented pupils first, those in which
of teaching was required, Let him show wh

PIANO PRACTICE AS A FACTOR IN CHARACTER BUILDING.

BY EDWARD BAXTER PERRY.

IV.

It develops taste, imagination, and emotion. With all the modern complex high-pressure methods and machinery which the scientific pedagogue of our day is bringing to bear to stretch memory to its widest possible span and grind intellect to its keenest possible edge, little or nothing is being done in this country to educate the æsthetic nature. That equally important and far more attractive side of being, upon which depend all the higher graces and pleasures of civilized life in its best sense, refined taste, an active imagination, a sensitive and profound emotional susceptibility, invariably accompanied and evinced, as they must be, by a true appreciation of the arts, and the pure, impersonal, elevated pleasures which they afford, are at once the best criterion and the choicest possession of the genuinely cultured. Yet this whole department of education has been, and with few isolated exceptions still is, culpably neglected by all our American institutions of learning, from the primary school to the proudest university. The very word "æsthetics" is not to be found in the curriculum of most of our colleges, or in the vocabulary of their professors, and so long as this remains the case we may have a learned, but we can never have a cultured nation. We are crammed with dry facts from the primer to the college diploma, but of thoughts we are taught very little, and of feelings nothing. What wonder that we are, as a race, hard, prosaic, superficial; rising seldom above the mere sordid, selfish considerations of food, clothing, and shelter. Yet the very beasts appreciate bodily comfort, and the merest savage can glory in gorgeous apparel. The highest pride and privilege of civilized man should be to lift himself, for his chief interests and pleasures, to the loftier, spiritual altitude of abstract thoughts and impersonal emotions. At present a meagre study of English literature, and that from a historical rather than from an analytical standpoint, and a more or less thorough course of music comprise about all the systematic effort in this direction which is being generally made; but these, inadequate as they now seem, are nevertheless channels through which a turning tide may later pour a refreshing, regenerating flood over our land. All honor to those who are faithfully striving to widen and deepen them. The natural temperament of our people is well fitted to furnish a fruitful soil for the fair flowers of ideality. If they can be once properly planted and cultivated and if this desert of commonplace can be sufficiently irrigated from the fountains of enthusiasm, mingled, alas! with the tears, if not the blood, of the pioneer enthusiast, music, though not the only means of promoting the desired end, is one of the most efficient, universal, and easily accessible. Every musical composition worthy of the name is a study, not only in mechanical manipulation and dexterity and in a mental translation of visible symbols into audible effects, but at the same time in the judicious application of taste, imagination, and emotion. Every such composition contains beauties of form, of architectural construction, of rhythm, shading, and contrast, which it requires, a discriminating taste to discover and render apparent. Each embodies a mood or series of moods, which must be appreciated, sympathized with, and shared, to be expressed; and many, especially descriptive works, depend for their effect upon the direct parallelisms of nature, which demand a lively imagination to recognize in order to reproduce them. This healthful and pleasurable exercise is given to every department of the æsthetic nature, resulting necessarily in steady, rapid growth. No conscientious teacher who has watched the development in this direction of even the most seemingly unpromising pupil, when properly guided, will question the force and truth of this statement. Moreover, such education, like every other form of self-culture, is not confined to the individual student, but radiates to all about him, diffusing a real though sometimes imperceptible benign influence. It is an inspiring thought, but one based on solid fact, that every school girl who learns to render intelligently and musically even the simplest good composition, every time she plays it for friends is helping to improve their taste as well as her own, is not only promoting her own development, but is actually contributing just so much to the æsthetic culture of a nation, and where can effect be better placed or more imperatively needed? It is infinitely more noble and worthy "to be" than simply "to have" or "to do." When shall we Americans cease ringing eternal charges on the verb "to get," and bestow a little attention and little time and energy on the proper conjugation of the verb "to become?"

THE ELEMENTS OF A SUCCESSFUL TEACHER.

BY T. L. RICKABY.

It is a fact which must be admitted by all, that there are many men and women engaged in the profession of music, whose work is a partial or complete failure. The harm done by such teachers is very great, first to worthy members who are really capable of doing good work, and second to art itself. Those who fail in part or wholly also fail to see that the fault lies with themselves and not with others. The conditions of success (and failure) are largely from within. I say "largely," because there *are* adverse circumstances over which we have no control, which affect us considerably, although it in his make-up a teacher possesses the elements of success (among which, I will mention slightly in advance, will be found resolute will, courage, and perseverance), he will triumph over all obstacles, be they what they may.

In the first place, he must feel within himself the desire to disseminate the knowledge he possesses—a desire born of an inherent love of music coupled with a settled consciousness of its high mission, its power and sacredness. In other words, he must be "called" to preach the "gospel of sweet sounds." Because a person knows a little music—can play or sing a little—is no reason why he should teach; but (with some talent to begin with, developed by practice and study) if he finds a great delight—his greatest delight—in the art, a solace and joy such as nothing else gives, that is call enough. Emerson says: "The talent is the call," and there can be no call without talent—talent for music, and talent for imparting musical knowledge. Some teach as a pastime, and some for spending money, and so on. Are you teaching for either of these objects? Then get a change of heart, or forever give up the claim to a discipleship to which you are unworthy.

Another essential element required is that the teacher must be a musician in every sense of the word—nothing less, nothing more, in other words, a man of one work—and in a certain sense, of one idea. All his thoughts, words, and works must be concentrated to one object, not merely giving piano lessons, but music teaching in its largest sense. He cannot be an insurance agent, clerk, trader, or farmer, and at the same time expect to do any thing worthy of notice as a teacher. To many living in large cities and strictly musical centres this last statement may seem unnecessary, but it is only too true that in many remote districts many try to fill two or three vocations at the same time. My fellow music-teacher, how many irons have you in the fire? You must devote your whole soul to music (who is a jealous mistress) or leave it to those who will.

Further, to be successful a teacher must possess good judgment, or to put it plainer, common sense. Francis Wayland once addressed a class of young students thus: "Young men, if you lack intelligence, you can secure it; if you lack piety, you can get that; but if you lack common sense, God pity you!" To know just what to do at the right time is a faculty that a music teacher needs if anybody does. So many pupils, all different in disposition and needs; some with aspirations, though more without; some smart and intelligent, others dull and stupid; a few industrious, many indolent; and to make the complication greater all the talent is often on the side of the indolent; yet the same object is to be attained in each case, or at least the attempt must be made to attain it in each case with equal fidelity. It is obvious that a different method must be adopted in accordance with their several necessities, and this being so, I can conceive of no work where a greater need of good, sound judgment exists. This faculty can only come from experience, and no one ever profits by experience who does through life with his eyes shut; therefore a teacher should, from the very beginning of his life-work, carefully observe the results of the work of himself and others, and this itself will be quite a factor in developing a good judgment.

A fourth essential is a deep consciousness of the dignity of music and its profession. A great English organist, Dr. S. S. Wesley, complained that from being the friend of princes, a composer had become a "musician among tradesmen, and a tradesman among musicians," or words to that effect. "High-and-mightiness,"—a "I am-holier-than-thou" feeling and air is not dignity but foolishness, and usually gets the scorn it deserves. There is much more dignity in true humility, that is, that humility that has no trace of servility or sycophantism. That the profession of music has not yet been universally acknowledged as being on a par with other professions, is largely the fault of its members themselves. The lives and characters of many musicians are not in accordance with musical traditions. There is much jealousy, anger, harsh criticism, and often unprincipled competition and exclusiveness between those whose work is to increase the knowledge of something which is conducive to peace, love, joy, and friendliness. The world is quick to notice this, and if it deigns to favor us with an expression at all, merely says, "What fools these mortals be." Let us endeavor to do away with every thing that in any way detracts from the dignity of our profession and neglect nothing that can in any way uphold it. "What your heart thinks is great, is great," one writer assures us; and so if you have not yet gotten your heart schooled to the belief that music is the grandest thing under heaven, and teaching its principles and uses the noblest vocation of all, then try something else.

There are many other points on which I should like to touch, but I am already alarmed at the length my article has assumed. I do want to say though, in conclusion, that a most important element—in fact an indispensable element—of success is sincerity and truthfulness. Never pretend to be what you are not, however great the temptation to do so may be, or however small the chances of exposure may be. In a recent Etude we read: "Nothing really succeeds but what is based on reality; sham in a large sense is never successful;" and, if I may quote Emerson again, "Pretension never wrote an Iliad, nor drove back Xerxes, nor christianized the world, nor abolished slavery." Sincerity may possibly, though not necessarily, occasion a slight immediate loss, but in the end it pays one hundred-fold.

For the sake of emphasis and completeness, as much as anything, I will mention the following qualities as being absolutely necessary, though they are all included or understood in the foregoing, viz., impartiality, untiring industry, constant self-improvement, and, finally, unlimited patience.

TIRING THE PUPIL.

BY RAFAEL JOSEFFY.

In teaching the pianoforte, great care should be taken never to tire the pupil. Especially does this apply to very young scholars. The lessons of the latter should always be made to seem as much like play as possible. I knew one excellent lady teacher who had some very juvenile pupils, and who interested them deeply in the most intricate scales by telling them stories about her different fingers as they traversed the keyboard. For instance, she would say, "Now the fingers of my right hand and of my left are members of rival fire companies, and they are running a race to a fire. The forefinger of each hand is the captain of his company, so he will run ahead and lead all the others. Look out, now; off they go!" and away would dash the nimble fingers up and down the keyboard, while the little pupil, with her interest aroused to the utmost, and no longer regarding her pianoforte instruction as a tiresome lesson, looks on enthusiastically to see whether the right or left hand company will get to the fire first, and determines to practice unceasingly, until she can play such a splendid game "all by herself."

NEW PUBLICATIONS.

STUDENT AND SINGER. THE REMINISCENCE OF CHARLES SANTLEY. MACMILLAN & Co.

Students and less experienced musicians look wi
feelings somewhat akin to awe upon those who have w
success in professional life, and are prone to think th
path one of roses. When, however, we are allowed
catch a glimpse of the pathway they have trod, we s
the same series of struggle, partial success, retrogressio
and persevering effort before we perceive the end crown
with assured success.

There is always an encouragement in such glimpses
both young and old, and did the memoirs of emine
musicians serve no other purpose than this they wo
be amply justified.

It is not, we must confess, every life which couta
matter for such a service, and, perhaps, there are so
biographies written which might just as well remain
known.

It is not universally true, but it is very generally a fa
that the most successful are those who have had
greatest obstacles to overcome; and the story of suc
contest with adverse circumstances and the final triumph
over them is decidedly helpful. The reminiscences
Charles Santley are of this order. Destined for a co
mercial life he followed the bent his talent gave him,
in spite of discouraging conditions reached the goa
true artistic success.

The book is very interestingly written, in a style
once unaffected, unpretentious, yet strong.

His opinions are free from pedantry, but nevertheless
he puts forth ideas worth remembering.

His early discouragements, and his lack of funds wh
a student, are spoken of in a manly way. Like m
another, misdirected zeal upon the part of his fat
aroused a dislike for music study, but when the pro
chord was struck the vibrations were true and the re
sure. He indulged in the usual youthful aspiratio
and suffered the consequent disillusionment. He s
"I had not then learned that talent, unaccompanied
the blast of trumpets, has a weary, toilsome road to tr
in order to obtain, if it ever does obtain, due recog
tion. * * * And I have learned that fuss and
about art, poetry, painting, architecture, music,
mostly cant and hypocrisy."

This same course of learning has been the lot
many since, and it is well known to all who have reac
any eminence.

His definitions of hypocrisy and cant are worth q
ing. "Cant is the voluntary overcharging or prolo
tion of a real sentiment; hypocrisy is the setting u
a pretension to a feeling you never had, and have no
for. Of all cants I believe that most in vogue is the
about art." We are all too well acquainted with mu
cant and hypocrisy, cropping out as they do on e
side, to question these statements. And coming f
one who has earned the right to speak authoritatively
but emphasize facts. His deductions regarding earn
ness of purpose—closely allied as it is to sincerity—o
the part of fellow-musicians are very much to the po
"The greatest disappointment I have met with thro
life has been the lack of earnestness I have experie
in the major part of my fellow-workers. I cannot un
stand a man professing to be an artist being content
remain at the bottom of the ladder, when he knows
in defiance of all obstacles, he must rise if he wish
to do." Student, young musician, mark the follo
concluding statement of the preceding sentiment.
will save many failures and much wretchedness if a
mon. He continues, "He may not rise to the top
all men are not endowed with the necessary means
some are given five talents, to some three, and to
only one, and from each a proportionate result is
pected. Discontent with their humble means prev
many from striving; vanity and laziness many w
brilliant natural endowments ought, with conscien
work, to place them in the front rank."

Of the same value to students is the statement
by his master, at Milan, in answer to the impatien
his father at his apparently slow progress.

His teacher tells him, "Progress is not made a
rapid rate your father evidently expects; it must be
step by step to make it secure. You cannot jud
progress from day to day, or from month to mo
work steadily, and at the end of six months com
what you can do then with what you could do a
beginning, then you can estimate the advancement
have made. There must be time to receive the in
tion and time to digest the instruction received."

Surely this is the true way to gauge progress,
while often dinned into the students' ears it is neal
frequently forgotten.

We would present the following extract for the
sideration of those who seem to esteem a great tech
and much power the desideratum of all study,
would impress upon students the necessity for *refine*
delivery, and *finish* in the execution of *all*
(italics are ours); attention to these distinguishe
artist from the artisan."

Much more there is which could be quoted with
but the extracts already given show the thou
character of the book.

PUBLISHER'S NOTES.

We have just published a monograph entitled "Habit in Pianoforte Playing," by Carl Hoffmann, to which we ask the particular attention of the readers of THE ETUDE. This little work deals in a somewhat novel and independent way with the kinds of motion which it conceives to be essential to a logical system of technic, and the manner in which these are to be brought under control of the mind, and afterward developed into habits of movement. Special features in the treatment of technic are: (1) *continuity* of movement with respect to successive fingers in legato as distinguished from the usually applied *simultaneous* motion; (2) application of positive motion to the metacarpal joint, the elbow joint, and the shoulder joint chiefly; the wrist being used wholly, and the fingers largely, in coöperation with the positive motion of the forearm—that is, negatively, in the sense of not originating the movement; (3) production of the various forms of staccato by a uniform *series* of motions, varying these only in their time relations and not in their character; (4) exact adjustment of time relations between hand and foot in the use of the pedal in sustaining tone. Other minor important features enter into the work, examination and study of which we commend to students and teachers of piano playing.

* * * *

From time to time we receive letters asking for information regarding various matters connected with our business; among them the following are some of the most important inquiries we are called upon to answer: "Can the music published in THE ETUDE be procured in sheet form?" "Do you publish any music beside what appears in THE ETUDE each month?" "Can you furnish music and music books not published by you?" "Do you ever procure music from Europe, if desired?"

For the benefit of those who ask, and others who are interested, we will, in as concise a manner as possible, try and give an idea of our business.

At present our business occupies an entire building 70 feet deep and 22 feet wide, and four stories in height, filled from cellar to roof with sheet music and music books consisting of publications of all the prominent publishers in the world; we have the largest stock of imported music in Philadelphia, and we can furnish any publication either in sheet or book-form, that is procurable; we have direct correspondence with many European publishers, and send orders for goods abroad almost daily. There are from seven to eight experienced clerks busy continually in filling orders, and beside these there are fifteen other people engaged in various duties connected with the business in different parts of the building.

We receive from 250 to 300 letters and postal cards daily.

Our shipping department forwards each day on an average from 150 to 200 mail packages, and from twenty to thirty-five by express.

The music published in THE ETUDE is only about one-third of what we issue each month, so that those who see what is published in THE ETUDE miss a great many fine compositions. This can be overcome by sending for our "Novelty Blank," which will be sent on application, and is simply a blank form which is returned to us properly filled out; this will assure you having sent to you each month for examination all of our latest issues, which you are not obliged to keep, but can return if not useful.

All applications for catalogues and terms are promptly attended to, and we take pleasure in furnishing any information desired on any matter relating to music.

We trust that these few lines will give our readers a fair idea of what we are doing; in a word, we are a fully equipped music house, ready and able to serve all who are interested in music.

* * * *

The "Adjustable Piano Chair," advertised in another part of the journal, is, perhaps, the only perfect piano chair made. The editor of THE ETUDE has been using one for some time, and can heartily recommend it. Circulars giving full description of them will be sent from THE ETUDE office.

We have just received a new catalogue, for 1893, of music folios and rolls, containing cuts of many different styles; it will be sent to any of our customers on application.

Our stock of musical literature works is one of the largest in the trade. We make it a point to secure everything that comes out in this line as fast as published; any of our readers who cannot procure books of this kind from their dealer would do well to send direct to us.

The new and complete catalogue of all our publications up to date will be ready before the next issue of this paper. We intend sending a copy to each of our patrons, but as it is possible that some may, by accident, be overlooked, it would be well to drop us a card requesting a copy; this will insure your receiving it.

* * * *

The extraordinary offer on eight new works expired February 1st. We will fill no more orders at reduced rates.

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Five out of the eight new works are on the market, viz., Landon's Piano Method, Macdougall's Melody Playing, Vol. II, Mathews' Graded Course in Pianoforte Playing, Vol. V, Selected Octave Studies, Presser, and Wilson G. Smith's Special Scale Studies.

The three yet to appear are Musical Dominoes, School of 4-Hand Playing, Vol. III, and Landon's Melody Studies for Piano or Reed Organ. We will book orders for any of these three works at 25 cents each during February, if cash accompanies order. We hope to deliver all the works during this month. These offers are positive bargains. The goods are offered for even less than they can be made, in order to introduce them.

* * * *

Teachers all over the country are introducing THE ETUDE into classes. It pays in many ways. It enhances the pupils' interest in music. It gives the pupils good, choice music to play during the year. It keeps them posted on the prominent musical events, and often is the means of retaining pupils. The publisher offers liberal cash deductions to clubs, or gives handsome premiums. Try and see what can be done this month. Teachers need have no apprehension that THE ETUDE will not keep up its standard. We mean to put our best energies in this work. The larger our constituency, the greater our encouragement.

* * * *

We have just issued a new catalogue of our sheet music, which has been arranged according to authors. We also have printed a complete descriptive catalogue of our music. Both these catalogues are valuable. They will be sent on application, postage paid. It must be remembered that all our sheet music is of superior order. No poor engraving, no bad printing or paper, but is first-class in every respect. Our terms are liberal. Write for information.

TESTIMONIALS.

It affords me pleasure to say I heartily endorse the highest encomiums you have had as to your editions of "Songs Without Words" and "Four Hand Playing."

The foot-notes and fingering of the former are most desirable, the value of which cannot be overestimated. The latter work has been long needed, and I can but regret that they were not both in my possession long ago.

Your edition of "Landon's Organ Method" is in all respects equal to its claims. The instructions as to preliminaries are so clear that an ambitious student could advance considerably without aid if a teacher were not obtainable. MRS. E. L. MCGUFFIN.

I have found the "Landon Organ Method" greatly superior to any other method that I am familiar with, and I feel sure that the "Piano Method" will meet the wants of pupils in those points which have been entirely neglected in other works. MRS. HENRY L. ST. JOHN.

After having carefully examined the Mendelssohn selected Songs without Words, I can truly say that it is the finest work of the kind I have ever seen. Mr. Cady certainly is deserving of great credit for his wise selection of the songs. C. A. WARD.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

PERHAPS the chief feature of the performances given at the State Teachers' Convention at Reading, last month, was the piano playing of Leopold Godowsky, the famous pianist from St. Petersburg, Russia. This artist is one of the few of the great ones who may be counted on the fingers of one hand. His reputation in Europe is of the highest, and his recitals in the various European capitals created genuine and pronounced enthusiasm wherever he appeared.

He is *par excellence* a lover and interpreter of the romantic school, his sensitive nature and refined mind naturally leading him to adopt those eternal productions which breathe the softly delicate and subtle instincts actuating and elevating the human soul into the ethereal realms where pure spirits soar. His touch releases from the indefinable an element which may best be described as soulful perfume, and appeals to the inner consciousness as fragrantly as does the rose or the violet to the sense of odor.

Under his lissome fingers there dwells and exhales an atmosphere which sometimes appears not to be of this earth, but to belong to that remote domain from which may come the soft voice of music as carolled by the choir of Heaven. The listener, lost to outer material sense, as is the player, is carried into other worlds, and hears the soft whirr of white wings through the ether.

As the entrancing sounds cease a sudden sigh finds expression, and with it the creator and worshipper find material surroundings encompassing them—for they have returned from the esoteric regions to worldly companionship again.

Mr. Godowsky's manner at the piano is admirable. He is absolutely without affectation, and as he approaches the instrument clearly regards it as his companion that is become one with him in his interpretations. He excels in Schumann, Chopin, and Beethoven, the marvelous contrasts between these masters offering no obstacle to him in analyzing and re-creating their thoughts.

The broad and powerful harmonies of Beethoven grandly rise in contrast with the subtility and exotic imagery of Chopin. Schumann is rendered with a delicate sense of appreciation, infinite pathos breathing through the lovely melodies and harmonies. Mr. Godowsky's touch is perfection perfected. The complexities of Liszt are to him as simple as scales, and his perfect ease on the keyboard is one of his most marvelous attractions. He is a true tone-painter, and excels in soft and gentle colorings, at times flashed through as if the anger of the Infinite, or the wail of a lost hope. He possesses the true faculty of placing himself *en rapport* with his audiences, and a sort of friendly, if unspoken, feeling manifests itself instantly.

During his recitals Mr. Godowsky used a concert grand piano from the New York factory of Gildemeester & Kroeger. It was a marvelous instrument, and materially assisted the artist, unfailingly responding to his varying moods. Its tone was stronger than any we have ever heard, yet was in no sense sacrificed to purity or quality. Under Mr. Godowsky's magic touch it filled the theatre with melody. Such an instrument as this must be regarded as a *chef d'œuvre*, and its makers should be highly congratulated upon their great achievement. The instrument was afterward examined by a number of visiting musicians, who pronounced upon its remarkable character. We may safely say that no such instrument has before come under our hands.

LADY with experience, desires position as teacher of Piano or Voice culture, where there is a good opening for teacher; or as accompanist to vocal teacher. Conservatory Graduate. Address "Music Teacher," ETUDE OFFICE.

THE "CROWN" PIANO.

A thing of beauty and of worth,
The finest action on the earth,
Full iron frame and o'er-strung scale,
Nickeled and polished action hammer rail,
New repeating action—ivory keys,
Double veneered case, any wood you please,
Three string unisons—matchless tone,
Pin block four-ply and hard as a bone;
Of all the pianos in our fair land
None equals the "Crown" Concert Grand.

Sounding board of quarter-sawed spruce,
Never known to sh rink, warp, or break loose,
Carved trusses, ornamental panels and moulding,
Music rack swing, as you place your roll in;
Prompt acting pedals—a touch of your feet
Brings a roll of thunder or angelically sweet.
We press the keys, our very souls
Seem filled with melody as from it rolls,
Such heavenly tones as only are found
In Bent's piano, the superb "Crown."